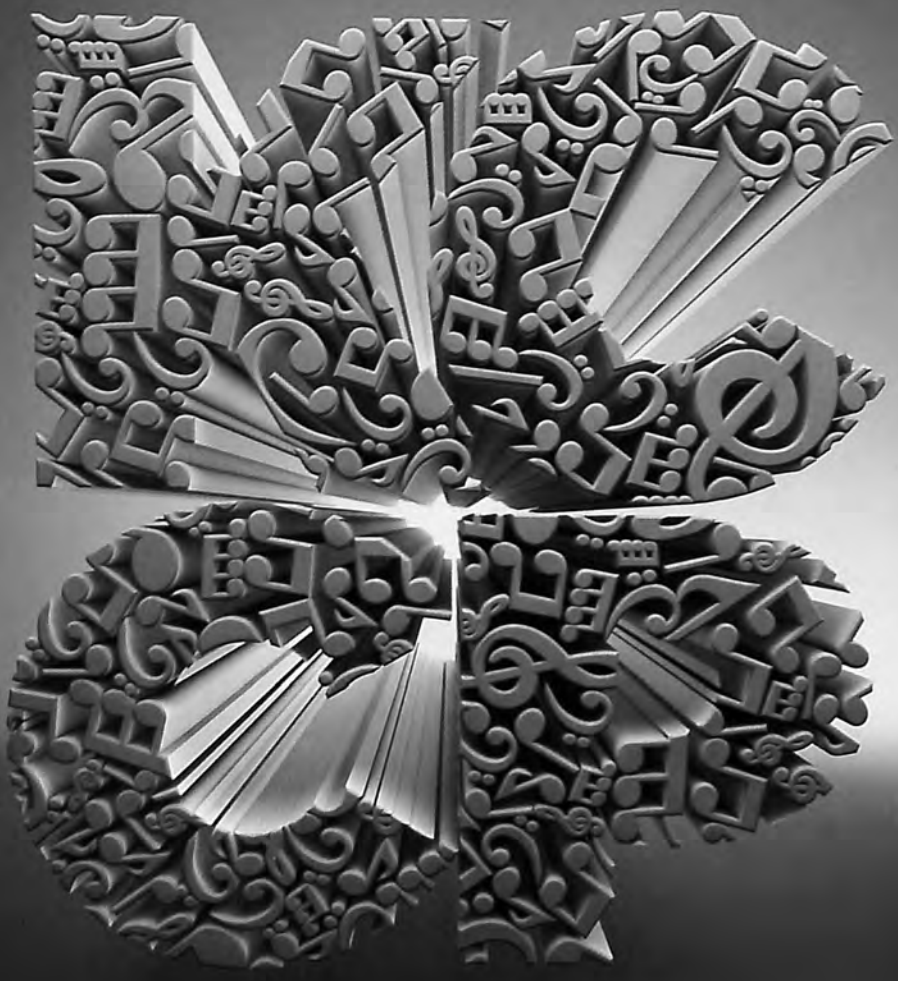

KENTUCKY CENTER SEASON 30 2013-2014 CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 ..... **Ludwig van Beethoven**
Rainwaves ..... **Joan Tower**

INTERMISSION

Liebeslieder Waltzes ..... **Johannes Brahms**

Sunday, October 20th at 3 PM

Stem Concert Hall, Ogle Center
INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375 ..... **Wolfgang Amadeus Mozart**

INTERMISSION

Piano Quintet in A Major, Op. 81 ..... **Antonin Dvorak**

Sunday, February 2nd at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt" ..... **Wolfgang Amadeus Mozart**

INTERMISSION

Quartet for the End of Time ..... **Olivier Messaien**

Sunday, April 13th at 5:30 PM

Audubon Room
LOCUST GROVE

Caprice on Danish & Russian Airs ..... **Camille Saint-Saens**
Trio for Oboe, Clarinet & Viola ..... **Randall Thompson**

INTERMISSION

Piano Quartet in C Minor, Op. 15 ..... **Gabriel Faure**

Sunday, September 15th at 3 PM
Comstock Concert Hall
Unversity of Louisville

PROGRAM

Piano Trio in C Minor, op. 3, no. 1 — L. Van Beethoven (1770 – 1827)

I. Allegro con brio
II. Andante cantabile con Variazioni
III. Minuetto. Quasi Allegro
IV. Finale. Prestissimo

Peter McHugh, *violin* Megumi Ohkubo, *cello*
Joanna Goldstein, *piano*

Rain Waves — Joan Tower (b. 1938)

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Joanna Goldstein, *piano*

INTERMISSION

Liebeslieder Waltzes — Johannes Brahms (1833 – 1897)

1. Rede, Mädchen, allzu liebes
2. Am Gesteine rauscht die Flut
3. O die Frauen, o die Frauen
4. Wie des Abends schöne Röte
5. Die grüne Hopfenranke
6. Ein kleiner, hübscher Vogel nahm den Flug
7. Wohl schön bewandt was es
8. Wenn so lind dein Auge mir
9. Am Donaustrande, da steht ein Haus
10. O wie sanft die Quelle sich

11. Nein, es is nicht auszukommen
12. Schlosser auf! und mache Schlösser
13. Vögelein durchrauscht die Luft
14. Sieh, wie ist die Welle klar
15. Nachtigall, sie singt so schön
16. Ein dunkeler Schacht ist Liebe
17. Nicht wandle, mein Licht, dort aussen
18. Es bebet das Gesträuche

Edith Davis Tidwell, *soprano* Rebekah Bortz, *mezzo-soprano*
Daniel Weeks, *tenor* Chad Sloan, *baritone*
Joanna Goldstein and Jeffrey Jamner, *pianos*

Sunday, October 20th at 3 PM
Stem Concert Hall, Ogle Center
Indiana University Southeast

PROGRAM

Serenade for Winds in Eb, K. 375 — W.A. Mozart (1756 – 1791)

I. Allegro maestoso
II. Menuetto
III. Adagio
IV. Menuetto
V. Allegro

Jennifer Potochnic, *oboe* — Dallas Tidwell, *clarinet*
Petrea Warneck, *oboe* — Marilyn Nije, *clarinet*
Matthew Karr, *bassoon* — David Bryant, *bassoon*
Bruce Heim, *horn*
Steven Causey, *horn*

INTERMISSION

Piano Quintet in A Major, Op. 81 — Antonin Dvorak (1841 – 1904)

I. Allegro, ma non tanto
II. Dumka: Andante con moto
III. Scherzo (Furiant): Molto vivace
IV. Finale: Allegro

Peter McHugh, *violin* — Robert Simonds, *violin*
Jonathan Mueller, *viola* — Megumi Ohkubo, *cello*
Joanna Goldstein, *piano*

Sunday, February 2nd at 3 PM
Comstock Concert Hall
University of Louisville

PROGRAM

Trio in Eb, K. 498 "Kegelstatt" — W.A. Mozart (1756 – 1791)

I. Andante
II. Menuetto
III. Rondo. Allegretto

Dallas Tidwell, *clarinet* Jonathan Mueller, *viola*
Joanna Goldstein, *piano*

INTERMISSION

Quartet for the End of Time — Olivier Messaien (1908 – 1992)

I. Liturgie de cristal
II. Vocalise, pour l'Ange qui annonce la fin du Temps
III. Abîme de oiseaux
IV. Intermède
V. Louange à l'Éternité de Jésus
VI. Danse de la fureur, pour les sept trompettes
VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
VIII. Louange à l'Immortalité de Jésus

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Megumi Ohkubo, *cello* Joanna Goldstein, *piano*

Sunday, April 13th at 5:30 PM
Audubon Room
Locust Grove

PROGRAM

Caprice on Danish & Russian Airs — Camille Saint-Saens (1835 – 1921)

Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet* Joanna Goldstein, *piano*

Suite for Oboe, Clarinet, and Viola — Randall Thompson (1899 – 1984)

Jennifer Potochnic, *oboe* Dallas Tidwell, *clarinet*
Meghan Casper, *viola*

INTERMISSION

Piano Quartet in C Minor, Op. 15 — Gabriel Faure (1845 – 1924)

I. Allegro molto Moderato
II. Scherzo (Allegro vivo)
III. Adagio
IV. Allegro molto

Peter McHugh, *violin* Meghan Casper, *viola*
Megumi Ohkubo, *cello* Joanna Goldstein, *piano*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall a the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz *(mezzo soprano)* receved her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentkcky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant *(bassoon)* currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper *(viola)* received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey *(horn)* is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein *(piano)* Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim *(horn)* is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner *(piano)* Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr *(bassoon)* Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the
2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonic UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr *(flute)* has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh *(violin)* After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mistislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller *(viola)* Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije *(clarinet)* graduated from Indiana University with a Bachelor of Music Education, a Master´s degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterson from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Mineria.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo *(cello)* Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic *(oboe)* Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler *(program commentary)* Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds *(violin)* Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan *(baritone)* American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdocimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitles, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem fur Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell *(clarinet)* Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hirosaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.
He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell *(soprano)* has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Travatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck *(oboe)* performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast–most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks *(tenor)* is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Cosi fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at unversities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's 9th *Symphony* with the Louisville Orchestra.

The Kentucky Center Chamber Players gratefully acknowledge the assistance of:

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Sponsorship Levels

Angel	$500 and above	(2 complimentary subscriptions)
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HONOR CHOIR FESTIVAL

Bomi Lee, *Conductor*

Won Joo Ahn, Ethan James McCollum, *Accompanists*

Dr. Kent Hatteberg, *Festival Coordinator*

with the

COLLEGIATE CHORALE

and the

SYMPHONY ORCHESTRA

Margaret Comstock Concert Hall
Monday, January 13, 2014
7:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk to the nearest exit. The use of recording devices and flash photography is strictly prohibited. Please silence cell phones and other electronic devices.

COLLEGIATE CHORALE

Short is Time (2009) — Forrest Pierce (b. 1972)

At toi Atrem (Lux caelestis) (2011) — Timothy Kramer (b. 1959)

Emily Yocum & Andrew Wheaton, *soloists*

There will come soft rains (2011) — Ivo Antognini (b. 1963)

little man in a hurry (2010) — Eric Whitacre (b. 1970)

Ethan James McCollum, *piano*

HONOR CHOIR

Requiem, Opus 48 — Gabriel Fauré (1845 - 1924)

I. Introit and Kyrie
II. Offertorium
III. Sanctus
IV. Pie Jesu
V. Agnus Dei
VI. Libera me
VII. In paradisum

Emily Albrink, *soprano* Phillip D. Morgan, *baritone*
and the
University of Louisville Symphony Orchestra

Vox populi, vox Dei — Giedrius Svilainis (b. 1972)

Ah! si mon moine voulait danser! Quebec Folk Song, arr. Donald Patriquin (b. 1938)

Ethan James McCollum, *piano*

Ezekiel Saw de Wheel — American Spiritual, arr. William L. Dawson (1899 - 1990)

Daniel Weeks, *tenor*

Symphony Orchestra
Kimcherie Lloyd, *director*

Violin I
Ana Murakawa †
Steve Kinnamon
Matt Madonia
Jalisha Boyd
Caitlin Edwards
Jacob Head
Amelia Lant
Hye Jin Jung

Violin II
Marina Konishi Comfort *
Mary Grace Reed
Riki Matsui
Catherine Tyree
Hannah Chalk
Carlton Oldham
Railianis Batista Montero
Chloe Meinshausen
Kyle Barber
Franzeli Sharp

Viola
Sam Meade *
Chelsea Cook
Prangchat Fakto
Sydney Fogle
Justin Giarrusso
Will Marshall
Morganne McCool
Amber Crist
Jaime McIntosh

Cello
Ryan Snapp *
Ian Schroeder
Anna Patterson
Jared Murray
Hannah Soren
Jared Latta
Nick Volpert
Grace Kim
Emily Allen
Harrison Reed
Nick Weiner
Kayla Johnson
Chelsea Getty
Kyle McKay
Briana Browne
Anne Parsons

Double Bass
Jordan Wright *
Sydney Simpson
Ian Elmore
Catherine Craig
Liam Fisk
Pauline Ottaviano
Marie Knueven
Isaiah Thomas Turner

Flute
Meaghan Spencer
Jabez Co

Clarinet
Alex Enyart
Katie Teremi

Bassoon
Jackie Royce
Katie Saylor

Horn
Tyler Taylor
Seth Berkenbosch
Ian Wolfe
Andrew Osborn

Trumpet
Erika Howard
Chris Pate

Trombone
Tim Hutchens
Thomas Macaluso

Bass Trombone
Michael Tignor

Timpani
Spencer Zembrodt

Harp
Roseanna Schafer

Organ
Austin Echols

† concert mistress
* principal

THE CHORAL DEPARTMENT OF THE UNIVERSITY OF LOUISVILLE WOULD LIKE TO EXPRESS SPECIAL THANKS TO THE FOLLOWING HIGH SCHOOL CHORAL DIRECTORS FOR THEIR COOPERATION IN HELPING MAKE THIS FESTIVAL POSSIBLE.

School	Director
Atherton High School	Nan Tate
Ballard High School	Noel Weaver
Butler Traditional High School	Michael Bolden
Christian Academy of Louisville High School	Cassandra Ungaro
Clear Creek High School (Houston, TX)	James Park
Doss High School	Lydia Cox
Eastern High School (Louisville)	Lori Knapke
Harlan Independent School	Marilyn Schraeder/Marybeth Christman
Jeffersontown High School	Samantha Lilly
Lafayette High School	Ryan Marsh/Laura Howard
Larry A. Ryle High School	Joshua Hein
Louisville Central High School	Ben Williams
Louisville Male Traditional High School	Alexis Paxton
Louisville Youth Choir	Terri Foster
New Albany High School (IN)	Linda DeRungs
North Bullitt High School	Jennie Kling
Pleasure Ridge Park High School (PRP)	Phillip Jennings
Sacred Heart Academy	Jill Schurman
South Oldham High School	Justin T. Romney
Spencer County High School	Kelsi Shipley
Western Hills High School	Tiffany Marsh

Honor Choir 2014

Soprano
Amberdean Adwell, Butler HS
Leanna Asher, Harlan Independent
Elizabeth Ball, Ryle HS
Caitlyn Barati, Eastern HS
Emilee Beecham, PRP HS
Christina Beemer, New Albany HS
Lyndsey Bell, Christian Academy-Lou
Alexandra Bewley, Butler HS
Margot Bond, Sacred Heart Academy
Zoë Brooks-Jeffiers, Spencer Co. HS
Courtney Craig, Jeffersontown HS
Sophie Daneshmand, South Oldham HS
Darian Doom-DeVoto, Male HS
Megan Easton, Male HS
Katherine Glaser, Sacred Heart Academy
Megan Green, Sacred Heart Academy
Allie Hall, Eastern HS
Courtney Higdon, Doss HS
Molly Holder, Ballard HS
Ellie Hughes, Christian Academy-Lou
Leslie Janes, New Albany HS
Drew Jennings, Lafayette HS
Morgan Jessee, Butler HS
Courtney Justice, Atherton HS
Maria Kellogg, Spencer Co. HS
Kaitlyn Knuckles, Harlan Independent
Kacie Mattingly, Jeffersontown HS
Taylor McCord, Ryle HS
Allie Morris, Western Hills HS
Caleigh Oxley, Sacred Heart Academy
Jillian Oxley, Sacred Heart Academy
Alyssa Poteet, PRP HS
Evonnyia Rox, Butler HS
Hannay Shafer, Ballard HS
Abby Stivers, Christian Academy-Lou
Mikaela Thomas, New Albany HS
Jennifer Troth, Western Hills HS
Victoria West, Atherton HS
Shannon Winter, Ryle HS

Alto
Abigail Atteberry, PRP HS
Ayla Baunach, Jeffersontown HS
Breanna Bentley, Central HS
Christy Bradley, Western Hills HS
Sarah Brady, North Bullitt HS
Hannah Bright, Atherton HS
Gabrielle Brotzman, Eastern HS
Alayna Brovont, South Oldham HS
Brianna Bryant, Male HS
Kira Clayton, Atherton HS
Samantha Combest, Sacred Heart Acad.
Katherine Cornett, Lafayette HS
Tabitha Criswell, Doss HS
Annie Cunningham, Western Hills HS
Gabby Davis, South Oldham HS
Dominique Dupar, Harlan Independent
Lauren Gatewood, Male HS
Justice Higgs, PRP HS
Cassidy Hill, Doss HS
Shelby Hughes, Spencer Co. HS
Bethany James, Harlan Independent
Kaitlyn Nally, North Bullitt HS
Jordyn Nelson, Ryle HS
Kayla Norton, Ryle HS
Taylor Outram, New Albany HS
Bethany Padgett, Sacred Heart Academy
Kaleigh Ringo, Sacred Heart Academy
Kaitlyn Roehrig, Jeffersontown HS
Justice Sarver, Butler HS
Rowan Schaefer, Lafayette HS
Lindsay Thoman, Christian Academy-Lou
Lydia Walker, Atherton HS
Nicole Weber, Ballard HS
Kathryn Weeks, Eastern HS
Grace Wente, Spencer Co. HS
Cameron Willett, Ballard HS

Tenor

Cortland Armstrong, Jeffersontown HS
Kyle Bolen, New Albany HS
Douglas Bower, Eastern HS
Jacob Brewer, Doss HS
Aidan Helton, South Oldham HS
Dylan Hinson, South Oldham HS
Patrick Jackson, Atherton HS
CJ Jennings, Ballard HS
Seth Kornegay, Christian Academy-Lou
Glen Krebs, Lafayette HS
Taehoon Lee, Ballard HS
Adrian Lopez, Doss HS
Jalen Maxwell, PRP HS
Jeffrey Moore, Ryle HS
Jonah Robinson, Lafayette HS
Matt Settle, Jeffersontown HS
Christopher Stokes, Butler HS
Patrick Sweazy, Spencer Co. HS
Jeff Tarver, Louisville Youth Choir
Jordan Turner, Harlan Independent
Adam VanRude, Male HS
Brevin Woodford, Male HS

Bass

Danny Alford, Lafayette HS
Logan Ashkettle, South Oldham HS
Logan Augustine-Smith, Spencer Co. HS
Nico Botones, Atherton HS
Adam Carbone, Christian Academy-Lou
Tyler Chapman, Western Hills HS
Austin Chesser, Spencer Co. HS
Elijah Gardner, Doss HS
Kyle Gnadinger, Eastern HS
Michael Hatfield, Western Hills HS
Luke Hawtrey, Ryle HS
Conner Hildabrand, Male HS
Tyler Hudson, Male HS
Stephen Jones, Harlan Independent
Daniel Kozar, Ryle HS
Gus Kramer, Doss HS
Jared Loudermilk, North Bullitt HS
Will Lovan, Lafayette HS
Paul Martin Jr., Central HS
Brian Mortberg, South Oldham HS
Elma Nfor, Western Hills HS
Mason Passamonte, Eastern HS
Taylor Ragg, Harlan Independent
Hunter Ruhl, Clear Creek HS (Houston, TX)
Sean Snyder, Ballard HS
Rashad Stevenson-Bishop, Jeffersontown HS
Garrett Velez, PRP HS
Jeffrey Walters, Christian Academy-Lou
Darell Watson, Jeffersontown HS
Conor R. Whalen, Ballard HS
Carey White, Atherton HS

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Danielle Curtsinger
Jeannie Hankins
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing*
Madison Whelan

Soprano II
Won Joo Ahn*
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Tenor I
Seon Hwan Chu
Dylon Crain
Sam Soto
Blake Wilson

Tenor II
Kristofer Anderson
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton*

Alto I
Uadani Buttó
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Mallory Taylor
Shelby Weaver

Alto II
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Hannah Weitlauf

Bass I
Bradley Detro
Jon Gentry
Alex Kapp
Ethan James McCollum
Nick Peak
Jesse Renn
Garrett Weeks
Nathan Yothers

Bass II
John Combs
Tyler Dippold
Elliot Eckel
Reed Mills
Nathaniel Mo
Jesse Abraham Patrick
Matt Wetmore*

**graduate student*

Upcoming University of Louisville and Area Choral Events

February 1, 2014: All-State Choral Rehearsal for high school students

February 5-8, 2014: KMEA In-Service Conference

February 24, 2014: 11th Annual Comstock Chamber Choir Competition

February 24, 2014: University Chorus, Collegiate Chorale Concert

March 11-13, 2014: District XII Middle School/High School Festival Assessment, Ballard High School

March 23, 2014: Cardinal Singers perform at Syracuse University

March 30, 2014: Collegiate Chorale, University Chorus Performance, Won Joo Ahn graduate conducting recital

April 6, 2014: Cardinal Singers, Collegiate Chorale, and Wind Symphony perform at Kentucky Ambassador Day

April 10-11, 2014: Chorale performs Beethoven's Symphony No. 9 with the Louisville Orchestra

April 12, 2014: District XII Middle School/High School Solo/Ensemble Contest

April 14, 2014: University Chorus, Cardinal Singers Concert

May 7-8, 2014: State High School Choral Festival

SOM
2014
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UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, January 9, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Piano Sonata II, "The Fire Sermon", Op. 64 — Einojuhani Rautavaara (b. 1928)
I. Molta Allegro
II. Andante assai

Elliot Eckel, *piano*
(student of Dror Biran)

Sonata in E-flat Major, Hob. XVI:52 — Joseph Haydn (1732-1809)
I. Allegro

Zwei Konzertetuden, S. 145 — Franz Liszt (1811-1886)
II. Gnomenreigen

Ballade No. 4 in F minor, Op. 52 — Frédéric Chopin (1810-1849)

Prelude & Fugue No. 3 in G Major, Op. 87 — Dmitri Shostakovich (1906-1975)

Gargoyles, Op. 29 — Lowell Leibermann (b. 1961)
I. Presto
II. Adagio semplice, ma con molto rubato
III. Allegro moderato
IV. Presto feroce

Nathaniel Mo, *piano*
(student of Dror Biran)

SoM
2014
006

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Michael Tunnell,
trumpet, cornet, flugelhorn, and corno da caccia

with

Meme Tunnell, *piano*

Faculty Artist Recital

Sunday Afternoon
January 26, 2014
3:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this afternoon.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

Take a Seat Scholarship Campaign: An investment in the future of music

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Georgian Song — Mily Balakireff (1857-1910), arr. Pierce & Bulla

cOrNoPeia (2010) — David P. Jones (b. 1958)
- Hoh Rain Forest
- Dog vs. Glacier
- The Horns of Olympus
- Teddy's Ride
- Enchanted Valley

INTERMISSION

Catch the Time (2012) — Nikos Xanthoulis (b. 1962)

Paradigms (2012) — Anthony Plog (b. 1947)

Postludium (from *Winterreigen,* Op. 13) — Ernö Dohnányi (1877-1960), arr. Tunnell

In the Garden (1912) — C. Austin Miles (1868-1946), arr. Bulla

Salley Gardens (1934) — John Ireland (1879-1962), based on version by Benjamin Britten (1943), arr. Tunnell

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Monday, January 27 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Monday, January 27 - 8:00pm (Comstock Concert Hall)
University Percussion Ensemble

Tuesday, January 28 - 7:00pm (Bird Recital Hall)
Guest Artists: Jamey Aebersold Jazz Quartet

Friday, January 31 - 6:00pm (Bird Recital Hall)
University Jazz in the Schools Jam Session

Sunday, February 2 - 3:00pm (Comstock Concert Hall) $
Guest Artists: Kentucky Center Chamber Players - $12 for general admission, $10 for seniors age 65 and over, $2 for students with ID, at the door.

Monday, February 3 - 8:00pm (Comstock Concert Hall) $
African American Music Heritage Institute: Rufus Reid, bass - $5 for general admission at the door, free for UofL students with ID & children under 10.

Sunday, February 9 - 7:30pm (Comstock Concert Hall)
Faculty Artist: Kathleen Karr, flute

Monday, February 10 - 7:00pm (Bird Recital Hall)
University Jazz Repertory Ensembles

Monday, February 10 - 8:00pm (Comstock Concert Hall)
Faculty Artists: Brett Shuster, trombone & Krista Wallace-Boaz, piano

Sunday, February 16 - 3:00pm (Comstock Concert Hall)
Faculty Artists: Edith Davis Tidwell, soprano & Dallas Tidwell, clarinet

Monday, February 17 - 7:00pm (Bird Recital Hall)
University Jazz Combos

UofL School of Music
502-852-6907
louisville.edu/music
facebook.com/uoflmusic

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University of Louisville
Jazz Combo Concert
January 27, 2014
Bird Hall 7:00pm

Bud Shank Combo-Dir. Tyrone Wheeler

Saudade.....Walter Booker

Groovin' High..... Dizzy Gillespie

Jean Gorce-Trpt
Justin Huff- Tenor
Isaac Poole- Guitar
Kate Tyree –Bass
Johnny Chai-Drums
Sam Broussard-Drums

Ornette Coleman Combo -Dir. Ansyn Banks

Out of the Night.....Joe Henderson

Airegin.....Sonny Rollins

Nick Kaizer-Trpt Rafael Lopez- Guitar
Dylon Jones-Sax Kendall Carter-Piano
Ethan Evans- Bone Sean Sullivan- Bass
Ben Hogan- Drums Price McGuffey- Drums

International Combo -Dir. Mike Tracy

Wish.....Joshua Redman

Bailando La Tristeza..... Claudia Martinez

Thiago Fernandez- Sax
Diego Lyra- Piano
Jose Oreta- Bass
Claudia Martinez- Guitar
Israel Cuenca- Drums

SOM
2014
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The University of Louisville Percussion Ensemble

Greg Byrne, *Director*
Travis Nestor, *Graduate Assistant*

Program

Intermezzo from Die Nase — Dimitri Shostakovich
Arr. By William Cahn

Etude in a Latin Style — Jim Rago

Dawson Allen, Noah Burrows, Alex Chaney, Mark Gilkison, Isaac Heady, Charlie Lucas, Jacob Young

Brazilian Myths — Ney Rosauro

Mvt. I. Curupira

Colton Bramblette, Gillian Casey, Jacob Gilliland, Devon Haberman, Justin Preher

Andromeda — Graham Whettam

Doomsday Machine — Michael Burritt

Scape After Louise — Jacob Gotlib

Mvt. I. Dusk: Squaring the Circle

Mvt. II. Dawn: Reassemblages

U of L Percussion Ensemble

Zach Arnett
Jecorey Arthur
Aimee Edelen
Stephen Baker
Joey Beeber
Michael Cowan
Chris Cutshaw
Hannah Gibson
Kameron Graham
Kourtney Howard
Ryan Johnson
Forest Kelly
Matt McClimon
Kyle McCoy
Chris Mudd
Travis Nestor
Chandler Pierce
Samantha Sankey
Spencer Zembrodt

January 27, 2014 8:00 p.m. – Comstock Hall – University of Louisville School of Music

Program Notes

Intermezzo from Die Nase – Dmitri Shostakovich

This powerful percussion moment was written as an interlude for a three act, satirical opera in which the nose of a prominent Russian government official takes on a life of its own. Premiered in 1930, this piece is among a very small, yet elite group of stand-alone percussion ensemble pieces written between World War I and World War II.

- Greg Byrne

Etude in a Latin Style

This is one of several educational pieces for young percussionists composed by Jim Rago, Principal Timpanist for the Louisville Orchestra. The ensemble performing this piece is comprised of middle school students that participated in the H.O.P.E. (Hands On Percussion Experience) percussion camps this past summer designed to focus on percussion ensemble and world music.

Brazilian Myths – (Mvt. I – Curupira) –Ney Rosauro

The ensemble performing this piece is comprised of high school students that participated in the H.O.P.E. (Hands On Percussion Experience) percussion camps this past summer designed to focus on percussion ensemble and world music. Brazilian Myths is a collection of five movements depicting different folkloric, mythological creatures from Brazil. Curupira is one of the most popular and fantastic inhabitants of the Brazilian jungle, represented by a dwarf with red hair and inverted feet, having his toes face behind him. He is the devil of the forest. Having inverted feet, he leaves false footprints causing people to become lost in the jungle and succumb to unexpected fears. He is the protector of the trees and animals and is said to sometimes make agreements with the hunters, punishing them with death if they do not keep their promises. He appears on stage in the middle of the movement making a mess and causing chaos and confusion among the performers.

- Ney Rosauro

Andromeda - Graham Whettam

Of all the objects in the night sky, the Great Galaxy in Andromeda is one of the most awe-inspiring when viewed or photographed telescopically. This vast and magnificent luminous spiral is of such enormousness that it appears to be quite still: because of its size, a single revolution of the Andromeda nebula takes, at its outer edges, something in the order of a hundred million years. But this seemingly immoveable giant is in fact a vast cauldron of seething energy – stars, gas dust and stars-that-shall-be, all hurtling round at tremendous speeds.

- Graham Whettam

Doomsday Machine – Michael Burritt

The Doomsday Machine is named for an episode from Star Trek, my favorite science fiction series of all time. The "Doomsday Machine" is an enormous weapon, both in size and strength that was left adrift in space. This war machine was capable of destroying whole planets and was discovered, of course, by Captain Kirk and his crew. The Enterprise ultimately conquered the "Doomsday Machine" by feeding it another star ship that was set to self-destruct. My "Doomsday Machine" is meant to be an aurally and visually captivating work that explores a multitude of wood, metal and membrane sounds in an explosively energetic dance.

-Michael Burritt

Scape After Louise - Jacob Gotlib

Scape After Louise was inspired by the sculptures of Louise Nevelson (1899-1988). Nevelson is famous for her huge wooden assemblages, each consisting of a network of boxes or grids. Within each box there are a set of found objects whose shape and characteristics remain consistent, but whose order, size, and permutation are changed in each box. Upon first seeing the work in Kansas City's Nelson-Atkins Art Museum, I was thrilled by how a work so rigidly structured and static could explode with so much inner life and vitality. Though the sculptures stood still and monolithic, it seemed as if inside they were in a constant state of fluid and amorphous movement.

My goal in this work was not to only translate the aesthetic logic of Nevelson's work into a musical form, but to translate my experience of looking at the work itself...the way my eyes perceived the work and the way it is interpreted in my mind. Like Nevelson's sculptures, the piece contains four different sonic objects that are grouped into four different "panels." The first movement, "Dusk: Squaring the Circle" is more objective, consisting of a gradual focusing and zooming-in upon the panels; at first each panel is audible individually, then each group of objects, then each individual object by itself. It is akin (aurally) moving ever-closer towards the work, viewing it from its broad totality to its finest detail.

In the second movement, "Dawn: Reassemblages," the artwork is reconstructed in my subjective mind. As my mind begins to assemble the artwork from its smallest details to the full picture, the individual objects take on new meanings and personalities. They are no loner tightly bound by the grid of the work, but are free to transform, interact, and to take on unexpected traits and meanings.

- Jacob Gotlib

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2014
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UNIVERSITY OF
LOUISVILLE.

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Thursday, January 30, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Prelude, Fugue & Allegro, BWV 998 — J.S. Bach (1685-1750)

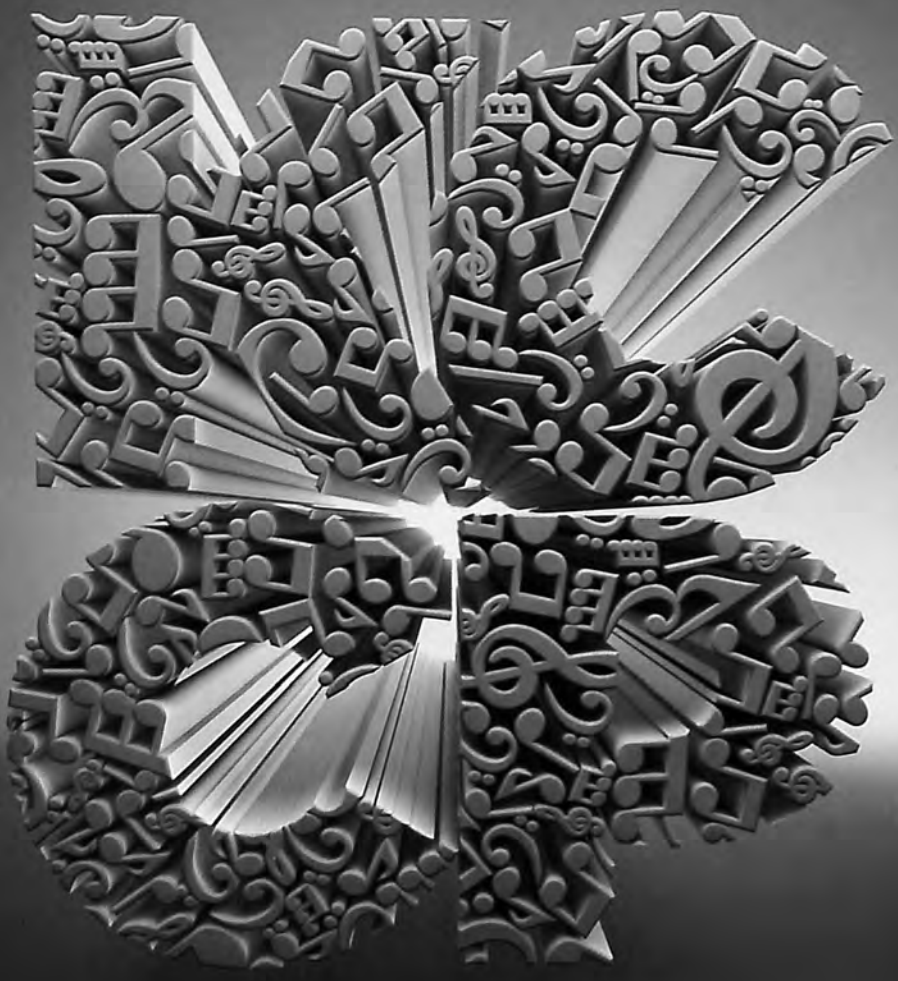
Michael Kagan, *guitar*
(student of Stephen Mattingly)

Variations on a Theme of Sor — Miguel Llobet (1878-1938)

Ciaconnna, BWV 1004 — J.S. Bach (1685-1750)

Rossiniana #1 — Mauro Guiliani (1781-1829)

Chris Roseland, *guitar*
(student of Stephen Mattingly)



KENTUCKY CENTER SEASON 30 2013-2014 CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 ..... **Ludwig van Beethoven**
Rainwaves ..... **Joan Tower**

INTERMISSION

Liebeslieder Waltzes ..... **Johannes Brahms**

Sunday, October 20th at 3 PM

Stem Concert Hall, Ogle Center
INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375 ..... **Wolfgang Amadeus Mozart**

INTERMISSION

Piano Quintet in A Major, Op. 81 ..... **Antonin Dvorak**

Sunday, February 2nd at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt" ..... **Wolfgang Amadeus Mozart**

INTERMISSION

Quartet for the End of Time ..... **Olivier Messaien**

Sunday, April 13th at 5:30 PM

Audubon Room
LOCUST GROVE

Caprice on Danish & Russian Airs ..... **Camille Saint-Saens**
Trio for Oboe, Clarinet & Viola ..... **Randall Thompson**

INTERMISSION

Piano Quartet in C Minor, Op. 15 ..... **Gabriel Faure**

Sunday, February 2nd at 3 PM
Comstock Concert Hall
University of Louisville

PROGRAM

Trio in Eb, K. 498 "Kegelstatt" — W.A. Mozart (1756 – 1791)

I. Andante
II. Menuetto
III. Rondo. Allegretto

Dallas Tidwell, *clarinet* Jonathan Mueller, *viola*
Joanna Goldstein, *piano*

INTERMISSION

Quartet for the End of Time — Olivier Messaien (1908 – 1992)

I. Liturgie de cristal
II. Vocalise, pour l'Ange qui annonce la fin du Temps
III. Abîme de oiseaux
IV. Intermède
V. Louange à l'Éternité de Jésus
VI. Danse de la fureur, pour les sept trompettes
VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
VIII. Louange à l'Immortalité de Jésus

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Megumi Ohkubo, *cello* Joanna Goldstein, *piano*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall a the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz *(mezzo soprano)* receved her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentkcky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant *(bassoon)* currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper *(viola)* received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey *(horn)* is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein *(piano)* Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim *(horn)* is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner *(piano)* Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr *(bassoon)* Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the
2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonic UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr *(flute)* has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh *(violin)* After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mistislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller *(viola)* Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije *(clarinet)* graduated from Indiana University with a Bachelor of Music Education, a Master´s degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterson from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Mineria.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo *(cello)* Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic *(oboe)* Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler *(program commentary)* Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds *(violin)* Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan *(baritone)* American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdocimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitles, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem fur Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell *(clarinet)* Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hirosaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.
He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell *(soprano)* has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Travatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck *(oboe)* performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast–most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks *(tenor)* is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Cosi fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at unversities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's 9th *Symphony* with the Louisville Orchestra.

The Kentucky Center Chamber Players gratefully acknowledge the assistance of:

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PO Box 436092
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Son
2019
010

UY Chamber Players

Sunday, February 2nd at 3 PM
Comstock Concert Hall
University of Louisville

PROGRAM

Trio in Eb, K. 498 "Kegelstatt" — W.A. Mozart (1756 – 1791)

I. Andante
II. Menuetto
III. Rondo. Allegretto

Dallas Tidwell, *clarinet* Jonathan Mueller, *viola*
Joanna Goldstein, *piano*

INTERMISSION

Quartet for the End of Time — Olivier Messaien (1908 – 1992)

I. Liturgie de cristal
II. Vocalise, pour l'Ange qui annonce la fin du Temps
III. Abîme de oiseaux
IV. Intermède
V. Louange à l'Éternité de Jésus
VI. Danse de la fureur, pour les sept trompettes
VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du Temps
VIII. Louange à l'Immortalité de Jésus

Dallas Tidwell, *clarinet* Peter McHugh, *violin*
Megumi Ohkubo, *cello* Joanna Goldstein, *piano*

SoM
2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

18th Annual African American Music Heritage Institute

Jazz Meets The Symphony

featuring Rufus Reid

Jerry Tolson, *Professor, Institute Director*
Christopher Doane, *Dean, School of Music*

SCHEDULE OF EVENTS:

Monday, February 3, 2014

11:00 AM	Rehearsal with Jazz Ensemble I	Room 267
3:00 PM	Q&A with UofL music students	Bird Recital Hall
8:00 PM	**Public Concert**	**Comstock Concert Hall**
	Featuring guest artist: Rufus Reid with the University Symphony Orchestra & Jazz Ensemble I - $5 General Admission, free for UofL students & children 10 & under	

Tuesday, February 4, 2014

10:00 AM	Student Workshop (For Kentuckiana School Students)	Comstock Concert Hall

February 3-4, 2014
Comstock Concert Hall

AAMHI MISSION STATEMENT

The mission is to provide an educational and enrichment experience in music from the heritage of African Americans and the diaspora. The Institute will foster a better understanding among a culturally diverse community and student population.

ABOUT THE ARTIST

Rufus Reid is one of today's premiere bassists on the international jazz scene. Reid is a prolific bassist who's seemingly always in the recording studio. His name appears on countless hard bop, bebop, swing, and even some pop sessions. His restrained yet emphatic and pungent tone, time, harmonic sensibility, and discernible, if understated, swing are welcome on any recording or performing session. As a composer Reid explores the intersection of classic jazz with the textures of the symphonic orchestra. A movement in the 1950s called third stream explored this same territory. Reid's compositions draw from both worlds resulting in a unique approach and reflection of the limitless possibilities of the contributions of African Americans to all genres of music. The concert will feature Reid's original compositions that meld these two significant genres of music.

Rufus Reid is equally known as an exceptional educator. Dr. Martin Krivin and Reid created the Jazz Studies & Performance Program at William Paterson University. Reid retired after 20 years, but continues to teach, conducting Master Classes, workshops, and residencies around the world.

Rufus' book, *The Evolving Bassist*, published since 1974, continues to be recognized as the industry standard as the definitive bass method. January, 2000, the book's millennium edition was published. In December 2003, *The Evolving Bassist* DVD was released. This two and one half hour DVD also offers a Concert view, featuring Mulgrew Miller and Lewis Nash.

Rufus Reid's major professional career began in Chicago and continues since 1976 in New York City. He has toured and recorded with Eddie Harris, Nancy Wilson, Harold Land & Bobby Hutcherson, Lee Konitz, The Thad Jones & Mel Lewis Jazz Orchestra, Dexter Gordon, J.J. Johnson, Art Farmer, Stan Getz, Kenny Burrell, Kenny Barron and countless others. He continues to enjoy associations with Tim Hagans, Bob Mintzer, Frank Wess, Marvin Stamm, and Benny Golson.

Reid continues to lead his "Out Front" Trio with pianist, Steve Allee and drummer Duduka Da Fonseca. He released *Out Front*, the trio album on Motéma Records in 2010. Reid recorded with this trio again, adding guests, Bobby Watson, Freddie Hendrix, JD Allen, and Toninho Horta, releasing *Hues of a Different Blue* on Motéma in 2011.

You can find more information about Mr. Reid at www.rufusreid.com.

Jazz Meets The Symphony

The 18th Annual African American Music Heritage Institute
Presents the music of

Rufus Reid

Mass Transit

I. Open Road
II. Escalation
III. Metropolis

Performed by the University Symphony Orchestra
with Thiago Fernandes, *saxophone*, Nick Kaizer, *trumpet* & Diego Lyra, *piano*
Kimcherie Lloyd, *conductor*

Moods

Tranquil
Restless
Celebration

Performed by the UofL Jazz Ensemble I
with the University Symphony Orchestra Strings & Woodwinds
Featuring Rufus Reid
Kimcherie Lloyd, *conductor*

INTERMISSION

Time For Nostalgia
Come Out And Play
Ode to Ray
The Meddler

Performed by the UofL Jazz Ensemble I
Featuring Rufus Reid
John La Barbera, *conductor*

The African American Music Heritage Institute is being made possible through the generous support of numerous individuals and community and University organizations including Audwin and Rae Helton, Jamey Aebersold, the UofL School of Music, the Jazz Studies division of the UofL School of Music, the Commission on Diversity and Racial Equality, the UofL Vice Provost for Diversity and International Affairs, and the African American Alumni Council.

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Quinn Dizon, *Assistant Conductor*
Justin Giarrusso & Erika Howard, *Orchestra Managers*
Anna Murakawa, Steven Kinnamon & Ryan Snapp, *Librarians*

First Violin
- Anna Murakawa
- Steve Kinnamon
- Mat Madonia
- Jalisha Boyd
- Caitlyn Edwards
- Jacob Head
- Amelia Lant
- Hye Jin Jung

Second Violin
- Marina Konishi-Comfort
- Mary Grace Reed
- Riki Matsui
- Katie Tyree
- Hannah Chalk
- Carlton Oldham
- Railianis Batista Montero
- Chloe Meinshausen
- Kyle Barber
- Franzeli Sharp

Viola
- Sam Meade
- Chelsea Cook
- Prangchat Fakto
- Sydney Fogle
- Justin Giarusso
- Will Marshall
- Morganne McCool
- Amber Crist
- Jaime McIntosh

Cello
- Ryan Snapp
- Ian Schroeder
- Anna Patterson
- Jared Murray
- Hannah Soren
- Jared Latta
- Nick Volpert
- Grace Kim
- Emily Allen
- Harrison Reed
- Nick Weiner
- Kayla Johnson
- Chelsea Getty
- Kyle McKay
- Briana Browne
- Anne Parsons

Bass
- Jordan Wright
- Sydney Simpson
- Ian Elmore
- Catherine Craig
- Liam Fisk
- Pauline Ottaciano
- Marie Knueven
- Isaiah Thomas-Turner

Flute
- Carrie Ellis
- Meaghan Spencer
- Jabez Co

Oboe
- Scott Sams
- Teil Buck
- Erin Elliott

Clarinet
- Samantha Holman
- Alex Enyart
- Katie Teremi

Bassoon
- Jackie Royce
- Katie Saylor
- Anna Garman

Horn
- Tyler Taylor
- Seth Berkenbosch
- Ian Wolfe
- Andrew Osborn

Trumpet
- Nick Calcamuggio
- Erika Howard
- Chris Pate

Trombone
- Tim Hutchens
- Tom Macaluso

Bass Trombone
- Michael Tignor

Tuba
- Joe Kohake

Percussion
- Travis Nestor
- Spencer Zembrodt
- Joseph Beeber
- Tony Johnson
- Samantha Sanky

University Jazz Ensemble I

John La Barbera, *Director*

Saxophones
- Melanie Burrier, *flute*
- Ashley Miller, *alto*
- Dylon Jones, *alto*
- Thiago Fernandes, *tenor*
- Jon Driver, *tenor*
- Lucas Miller, *baritone*

Trombones
- Mike Smith
- Ethan Evans
- Sebastian VanHorn
- Michael Tignor

Trumpets
- Arabo Bey
- Nick De Jarlais
- Clay Parler
- Nick Kaizer
- Erika Howard

Rhythm
- Will Wilder, *guitar*
- Diego Lyra, *piano*
- Jose Oreta, *bass*
- Elias Weidman, *drums*
- Ben Hogan, *drums*

Jazz Fest 2014

The Jamey Aebersold Jazz Studies Program at the University of Louisville School of Music presents

Jazz Fest 2014

Bruno Mangueira, guitar
Thursday, February 27 • 8:00 pm • Comstock Hall • $10

Christian McBride Trio
Friday, February 28 • 8:00 pm • Comstock Hall • $15

Sean Jones, trumpet
Saturday, March 1 • 8:00 pm • Comstock Hall • $15

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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts to bring jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The school is especially pleased to welcome to Louisville our special guests; Brazilian guitarist Bruno Manguiera, trumpeter Sean Jones, and multiple Grammy award-winning bassist Christian McBride and his trio.

The appearance and residency of Christian McBride at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for providing this important endowment.

We also offer a special welcome to Bruno Manguiera who has been a special music faculty colleague in Brazil in working with our jazz student exchange program sponsored by the U.S. Department of Education and the Fund for the Improvement of Post Secondary Education (FIPSE).

It should be noted that our Jazz Fest for 2014 will mark the upcoming retirement of jazz studies faculty member and leader of our Jazz Ensemble I, John LaBarbera. John's leadership and contributions to the growth and success of the Jazz Studies program has been notable. Fortunately for future students, John will be continuing to work with our students in jazz composition and arranging in future years. We congratulate and thank John for his remarkable career in jazz and for all his many contributions to our school.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

We're proud to present Jazz Fest as one of the major annual events in the musical life of the University and our community in celebration of the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2014.

The Jamey Aebersold Jazz Studies Program:
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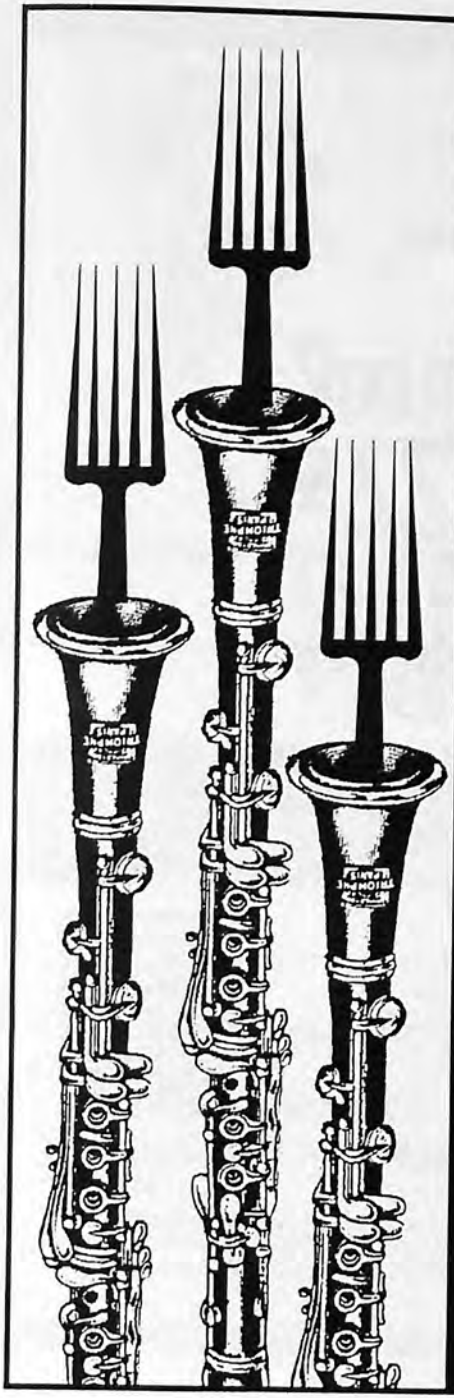

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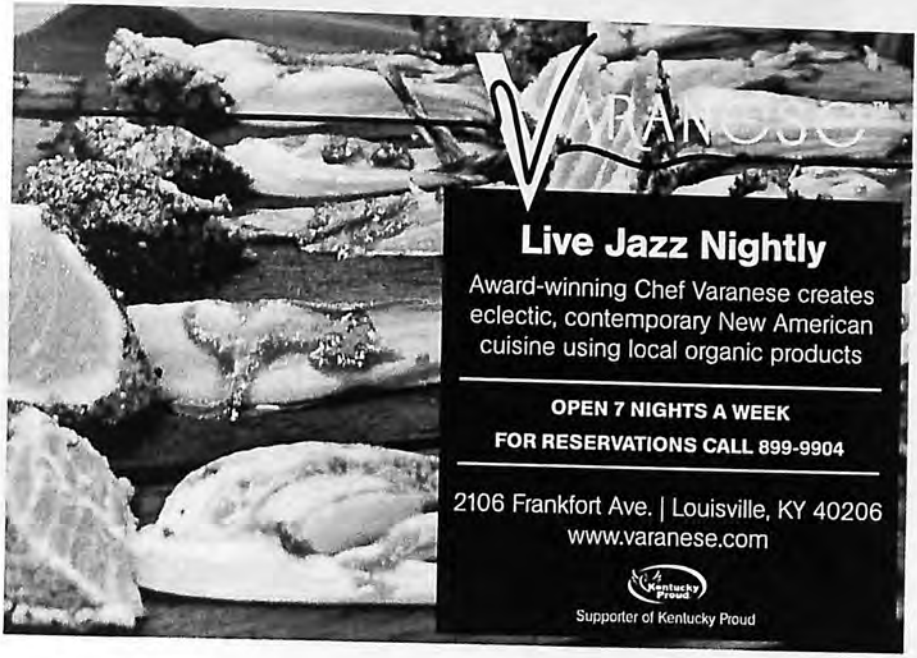

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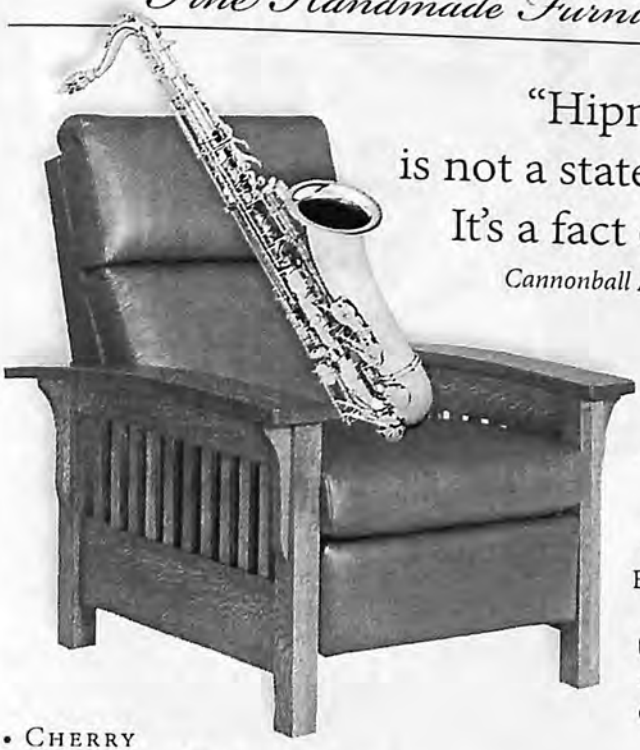

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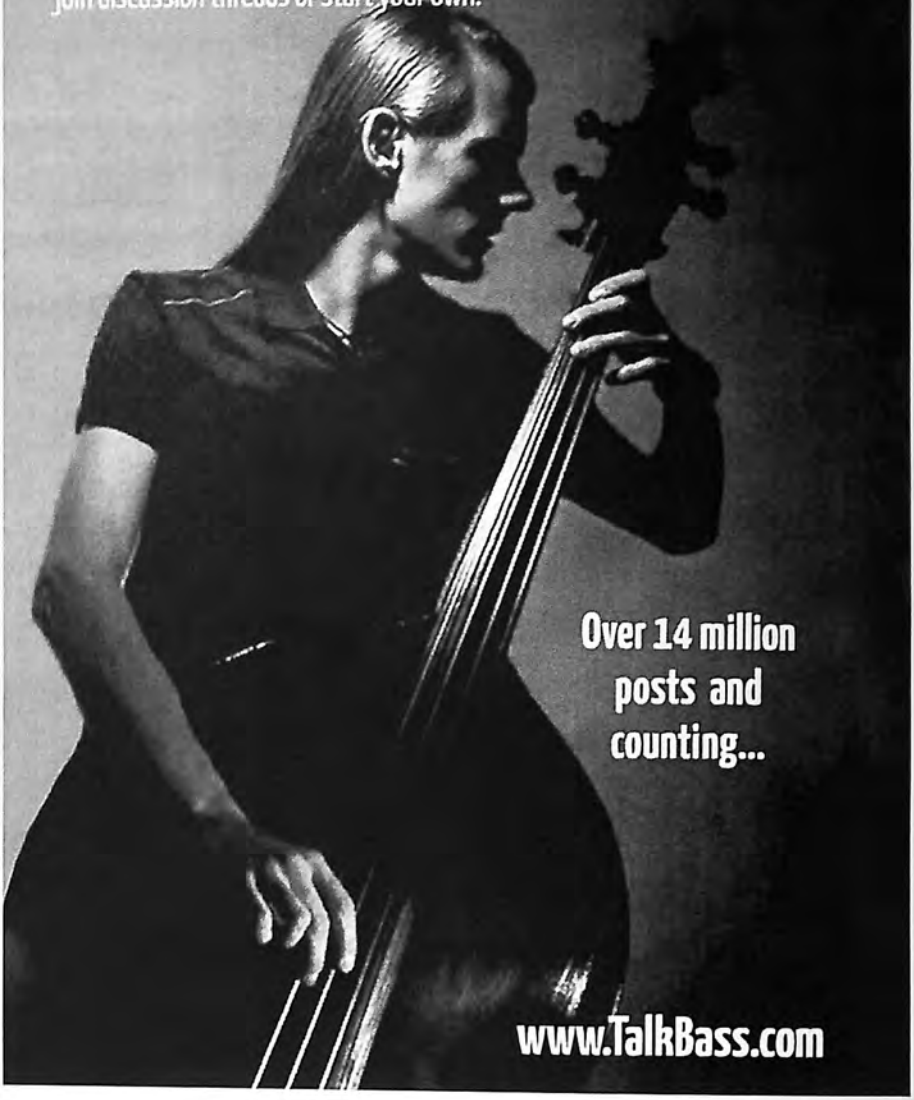

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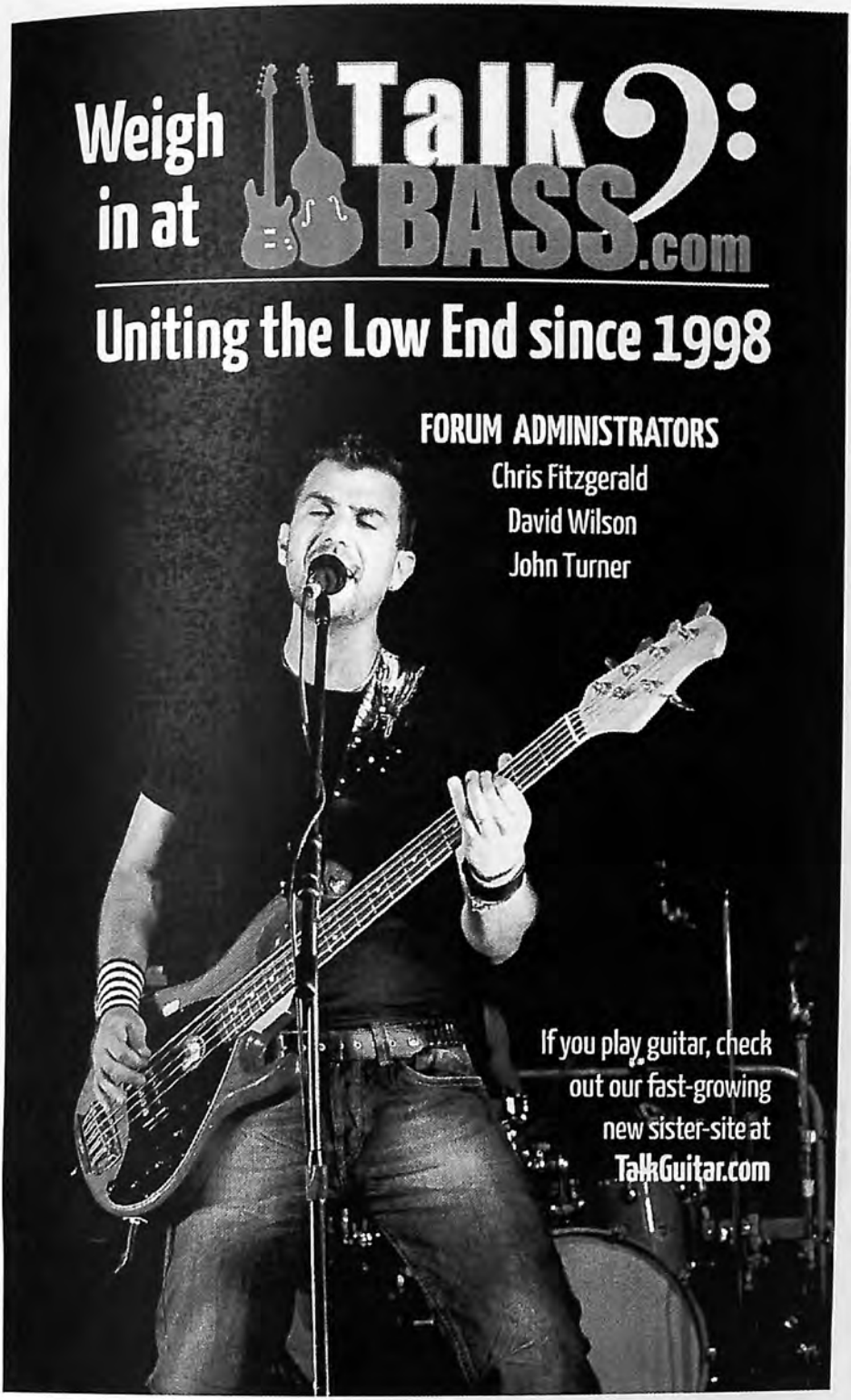
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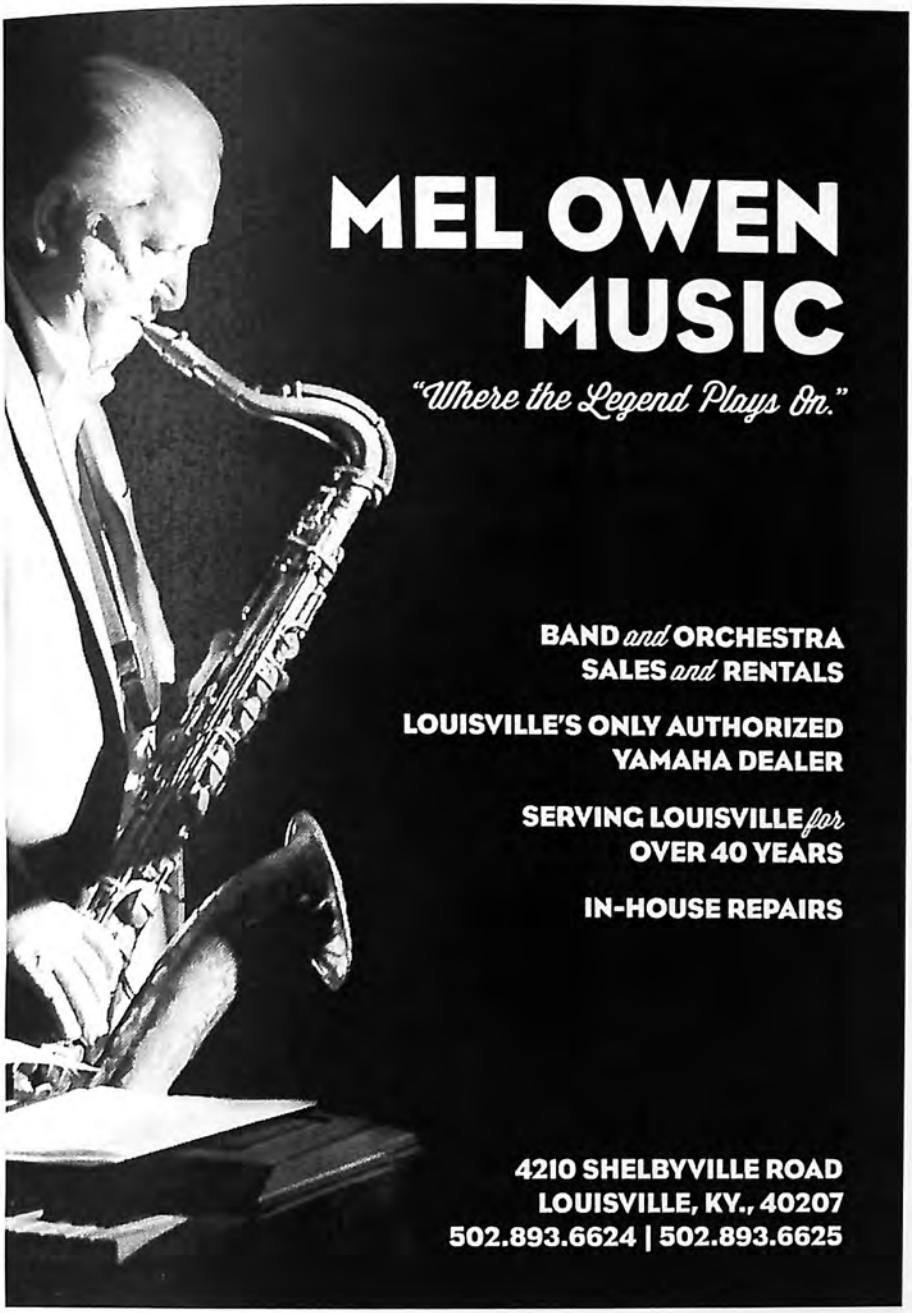
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Bruno Mangueira, *guitar*

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8:00 Featured concert - $10 / $5

Bruno Mangueira, *guitar*

with

Wilson Wilder & Claudia Martinez, *guitars*
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All compositions and arrangements by Bruno Mangueira unless noted.

(for Symphony Orchestra & Jazz Ensemble personnel, see page 52)

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Bruno Mangueira

Bruno Mangueira is one of Brazil's finest jazz and bossa nova musicians. Guitarist, composer and arranger, Bruno is a virtuoso who plays bossa nova and other Brazilian styles with passion and authenticity. He has performed with many of Brazil's most recognized contemporary artists including Toninho Horta, Nailor Proveta and Léa Freire. Recent performances include serving as a guest soloist, composer and arranger in concert with Paulo Jobim and Orquestra Popular do Cerrado, the University of Cincinnati College-Conservatory of Music's Philharmonia Orchestra & Jazz Ensemble and Campinas Symphony Orchestra. Mr. Mangueira is also well versed in the American jazz language and repertoire.

Mr. Mangueira has taught at the Music School of São Paulo – Tom Jobim from 2009–2011. In addition, he has taught at the guitar workshop for the XVI International Winter Festival of Domingos Martins and master classes for the Jazz Studies program at the University of Cincinnati. He is currently a professor at the University of Brasilia.

Many of Bruno's compositions for small ensemble, big band and symphony orchestra are featured on his 2010 self titled CD, which was released with concerts in Sao Paulo and New York City, and pre-selected for the 2011 Brazilian Music Award. His new album CAMBURI, his second, introduces a collection of original music showcasing various Brazilian styles blended with jazz accents, featuring acclaimed guest artists Leila Pinheiro, Filó Machado and Gilson Peranzzetta.

Mr. Mangueira was born in Vitória, Brazil and received a Doctor of Music from the University of Campinas, with a doctorate scholarship period at the University of Cincinnati.

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JAZZ FEST – Visiting Jazz Artist Endowed Chair Concert Christian McBride Trio

Friday, February 28, 2014
Comstock Concert Hall

9:20 – 11:30	School Group Performances – free	
11:30 – 12:30	Clinics by UofL Faculty – free	
	Rhythm Section Techniques:	Craig Wagner, guitar Chris Fitzgerald, bass Mike Hyman, drums
	Vocal Jazz Techniques:	Jerry Tolson
	Saxophone Techniques:	Mike Tracy
	Brass Techniques:	Ansyn Banks
12:30 – 2:00	Improvisation Clinic with **Jamey Aebersold** – free	
1:30 – 5:00	School Group Performances – free	
5:30	UofL Faculty Jazz Combo – free	
5:45 – 6:45	Guest Artist Clinic with **Christian McBride Trio** – free	
8:00	Featured concert - $15 / $5	

Selected Student Ensemble

Christian McBride Trio

Christian McBride, *bass*
Christian Sands, *piano* Ulysses Owens, Jr., *drums*

with

Jazz Ensemble I
John La Barbera, *director*

(for Jazz Ensemble personnel, see page 52)

Mr. McBride's appearance was made possible by:
The Visiting Jazz Artist Endowed Chair & Dr. Kenneth Beilman

The appearance of our guest artist was made possible by proceeds from the Visiting Jazz Artist Endowed Chair, a School of Music endowment established in 2005. Gifts from many individual jazz supporters were matched dollar for dollar with revenue provided by the Kentucky State Legislature to fund this "Bucks for Brains" initiative at the University of Louisville.

Christian McBride Trio

With *Out Here*, premier bassist Christian McBride's fifth recording on Mack Avenue Records, McBride introduces his latest working group: a trio, fully embracing at age 41 his role as standard-bearer and mentor. Pianist Christian Sands and drummer Ulysses Owens, Jr.—both younger, emerging artists—have been performing with McBride's smallest group for about three years, honing their trio conception to a fine point of expressive depth and nuance with select performances around the world.

"It's a pretty diversified trio," says McBride descriptively. "The real core foundation is hardcore swingin,' blues and the American songbook. Part of that is because Christian [Sands] is so well-rounded and willing to go to so many places, that I can't help but want to swing hard with him and Ulysses."

McBride, however, thought he'd never helm a jazz trio.

When he hit the jazz scene like a comet at age 17, McBride's huge, woodsy sound and precocious agility invited comparisons to the legendary bassist Ray Brown. The late jazz bassist was not only renowned for performing on classic jazz dates with modern greats from the 1940s onward, but also for his central role in trios led by Oscar Peterson as well as his own stellar trio ensembles afterward. Once McBride recorded with Brown as a member of the early '90s group Superbass, the association was bound to stick. He loved Brown as a mentor and father figure, but avoided leading a trio because of the inevitable comparisons.

Helming a trio was the furthest thing from McBride's mind—until an Inside Straight appearance in 2009 became a trio date due of the absence of saxophonist Steve Wilson and vibraphonist Warren Wolf. But instead of calling for replacements for two members of Inside Straight, he opted for expedience and played the gig with pianist Peter Martin and drummer Ulysses Owens, Jr.

Out Here is McBride's 11th recording as a leader. Since the early 1990s he has recorded on over 300 dates as a sideman. Aside from relatively recent travels with Pat Metheny; Chick Corea, Roy Haynes,
John McLaughlin and Kenny Garrett; the Monterey Jazz Festival on Tour – 55th Anniversary; and residencies and artistic leadership roles with organizations ranging from New York's 92nd St. Y and Jazz House Kids to NJPAC, McBride has toured consistently for several years with his own quintet, Inside Straight. He also fronts the Christian McBride Big Band, whose Mack Avenue recording, The Good Feeling, won the GRAMMY® Award for Best Large Jazz Ensemble Album in 2012—his third GRAMMY win overall.

Owens has been a mainstay in McBride's groups of late. He has regularly subbed for Carl Allen in Inside Straight and is the drummer for the Big Band. "Ulysses and I have a closely formed musical relationship, where we know one another's time and feel very well," McBride says. "I think he's picking up the tradition after Lewis Nash. I love his combination of technique and artistry."

McBride had his eye out for Sands ever since hearing him on Marian McPartland's National Public Radio "Piano Jazz" program. "I knew he was a student of Dr. Billy Taylor's. But when I heard him he floored me. It was amazing hearing an 18-year-old really dealing with the tradition. He had his technique together, and all his tempos—ballads, medium, bebop. Plus he played the blues and could get eso-

teric too. I thought: finally, a young player who has all of the language. It was such a relief."

Considering the tendency of many young players to focus on complex rhythms, baroque technique, and being different for the sake of difference, hearing these three gentlemen explore jazz fundamentals with such wonder, drive and sensitivity serves as a welcome antidote. "My trio seems to be an anomaly these days," says McBride. "I find myself, when listening to young guys on the scene, it's very musically clever, but I'm not feeling that kind of soul satisfaction that I felt at one time. There was a time when the young guys took pride in paying tribute to the masters but still keeping their own identity and remaining within their own generation."

With Sands and Owens, McBride exhales with relief since they play the full spectrum of the music at will. Out Here opens with "Ham Hocks and Cabbage," a flowing, feel-good, down-home blues with intro by Sands and melody by McBride. Oscar Peterson's "Hallelujah Time" is a praise song to the divine taken up-tempo, with rejoicing solo turns by McBride on bow; and Sands, who trades eights with Owens before the trio closes with panache. An even faster tempo emboldens their reenactment of the Ahmad Jamal trio arrangement of "Cherokee," alternating a waltz tempo with jet-speed precision rarely attempted since the glory days of bebop. Owens especially shines here, demonstrating a range of brush and stick work worthy of envy.

Wistful memories inspirit "I Guess I'll Have To Forget," originally recorded on McBride's Sci-Fi date in 2000. On that recording, McBride says the song had "all these detours and side roads to it. I brought it back this time for some variety, to break up the mood and atmosphere. The way the song is played now is actually the way I originally wrote it: very simple, something that a vocalist could write lyrics to."

Dr. Billy Taylor's "Easy Walker" is taken at what McBride calls a "grown-folks tempo," what with a deep-in-the-pocket, no-rush flair and the luxuriant insouciance of swing. "My Favorite Things" is performed in 5/4, and is the most experimental number. "We let our imaginations run wild," he says. "It's a song that everybody knows so we wanted to do something different so folks won't tune out."

Tuning out is no option on other standards present. "Most of the standards that inspire me come from Frank Sinatra," admits McBride, regarding "East of the Sun, (and West of the Moon)." He adds Ella Fitzgerald, Nat King Cole and Carmen McCrae to the array of vocal lights he turned to when he "really started listening to singers. They understood the beauty of simplicity; they sing the story the way the writer intended. They don't put their own artistic expression before the story."

Sinatra's version of "I Have Dreamed" from The Rat Pack: Live at the Sands recording in 1963 was the longing spark for his heartfelt, bowed interpretation of a memorable song from The King and I. The closing number, "Who's Making Love," features McBride's tributes to Johnnie Taylor and, humorously, to Robert Wilson of The Gap Band. It's also the trio's nod to McBride's roots in soul and R&B. "My bone marrow is soul music. I never had to learn how to play soul music or R&B as I did for jazz and classical music."

McBride's talent and mark on the music scene transcend genre, so he's no longer under Ray Brown's shadow. And on this recording, his trio hits a jazz sweet spot. For listeners of Out Here, the result is music for the soul.

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Sean Jones, *trumpet*

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11:30 – 12:30	Clinics by UofL Faculty – free	
	Rhythm Section Techniques:	Craig Wagner, guitar Chris Fitzgerald, bass Mike Hyman, drums
	Teaching Style & Articulation:	Jerry Tolson
	Saxophone/WW Techniques:	Mike Tracy
	Brass Techniques:	Ansyn Banks
12:30 – 2:00	Improvisation Clinic with **Jamey Aebersold** – free	
1:30 – 5:00	School Group Performances – free	
5:00 – 5:15	Performance by UofL Jazz Faculty – free	
5:30 – 6:30	Guest Artist Clinic with **Sean Jones** – free	
8:00	Featured concert - $15 / $5	

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UofL Jazz Faculty

Sean Jones, *trumpet*

with

Craig Wagner, *guitar* Chris Fitzgerald, *bass*
Mike Hyman, *drums*

Jazz Ensemble I
John La Barbera, *director*

(for Jazz Ensemble personnel, see page 52)

Sean Jones is sponsored by: Friends of the School of Music

As we've all been told, birds do it, bees do it - but anyone who's actually gone to the trouble of falling in love knows that it's a lot more complicated when humans get involved. Which can make the reality of relationships a bit disappointing for those weaned on a steady diet of radio-friendly love songs, but can also provide a much richer experience than it's possible to describe in a couple of verses and a chorus.

As has become evident over the course of his five previous albums, Sean Jones is particularly adept at plumbing complex emotional depths through his trumpet playing and composing.

So when he set his mind to recording a set of love songs, it should come as no surprise that he delved into the evocative nuances of love rather than the more obvious boys-meets-girl, boy-loses-girl generalities.

"I didn't want to do your typical love songs record that just deals with one aspect of love," Jones explains. "Not just the love from a man to a woman or the positive emotional side of falling in love. I wanted to do an album that really dealt with a few different shades of love."

2010 was certainly a year of change for the trumpeter. In the spring he stepped down from his position as Lead Trumpeter of Wynton Marsalis' Jazz at Lincoln Center Orchestra, a position that Jones held for over half a decade. Additionally, he formed a new relationship with Marcus Miller, joining the bassist this past summer for a European tour.

Now, in 2011, the title of Jones' sixth CD, No Need For Words, sums up his overall approach. This is music that cuts straight to the emotional heart, whether dealing with passion, sensuality, parental nurturing, or spiritual forgiveness. Regardless of the particular feeling involved, Jones and his band communicate directly and movingly.

"It's definitely an emotional statement," Jones says. "I tried to make sure that the melodies I created and the vibe that I put on each particular tune really carried the message rather than having it expressed verbatim."

The title track itself, however, refers specifically to one aspect of love in which the verbal becomes unnecessary: the physical, carnal side, represented by some of Jones' most sensual playing, his horn virtually reaching out of the speakers to lower the blinds and light the candles in the room where you listen.

"Look and See", on the other hand, opens the album with a bright, engaging fanfare played by Jones and his longtime frontline partner, alto saxophonist Brian Hogans. The tune represents a far less intimate, more universal brand of love, something that Jones found missing from the repertoire as he prepared the album.

"I was thinking about the universality of love while we were on tour in Russia," Jones recalls, "and I started asking people, 'What do you think about love?' One young lady said, 'Love is all around you. All you have to do is look and see.' I immediately was inspired and started to hear music."

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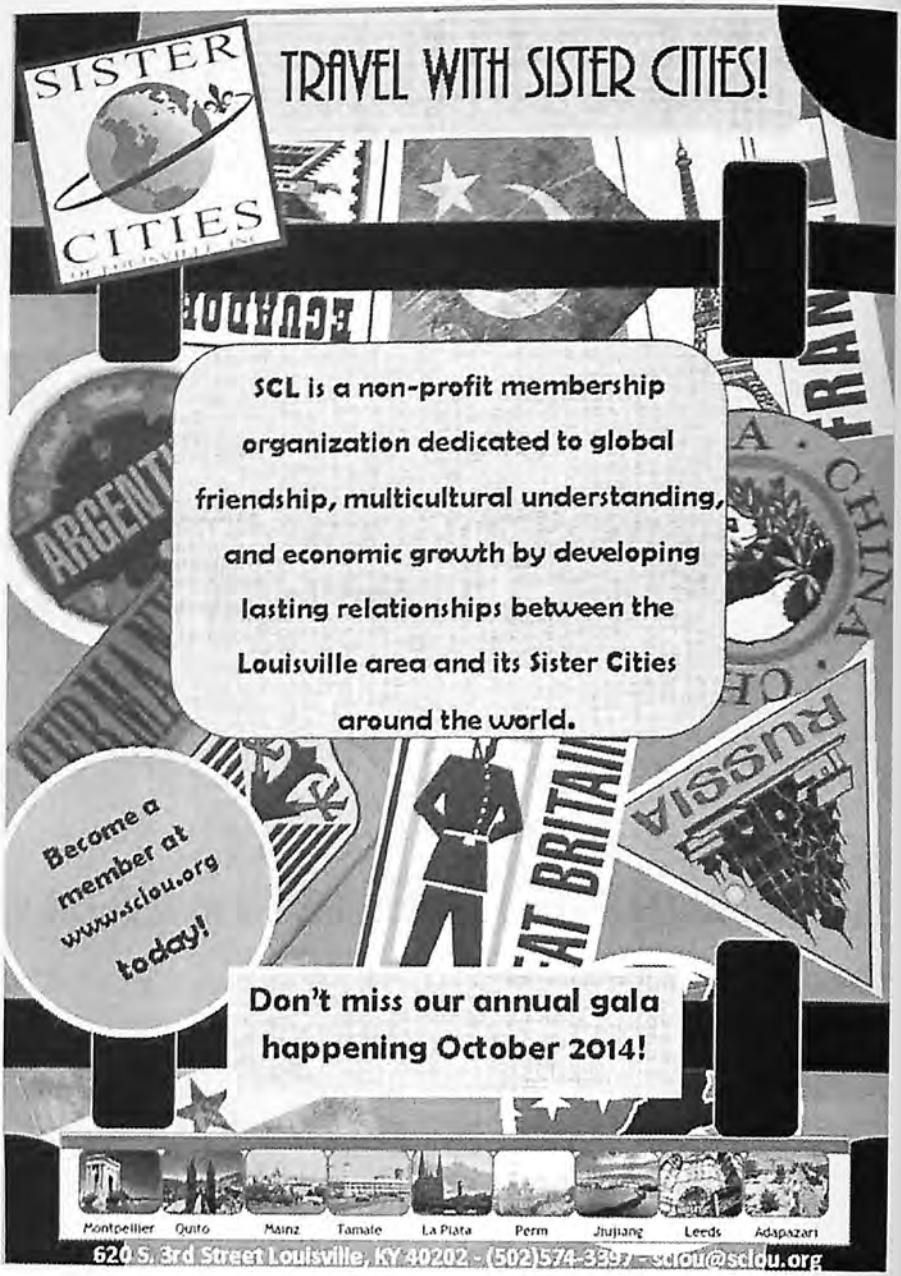
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- Jacob Head
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- Hye Jin Jung

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- Riki Matsui
- Katie Tyree
- Hannah Chalk
- Carlton Oldham
- Railianis Batista Montero
- Chloe Meinshausen
- Kyle Barber
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- Alex Enyart
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- Ian Wolfe
- Andrew Osborn

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- Erika Howard
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- Ashley Miller, *alto*
- Dylon Jones, *alto*
- Thiago Fernandes, *tenor*
- Jon Driver, *tenor*
- Lucas Miller, *baritone*

Trombones
- Mike Smith
- Ethan Evans
- Sebastian VanHorn
- Michael Tignor

Trumpets
- Arabo Bey
- Nick De Jarlais
- Clay Parler
- Nick Kaizer
- Erika Howard

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- Jose Oreta, *bass*
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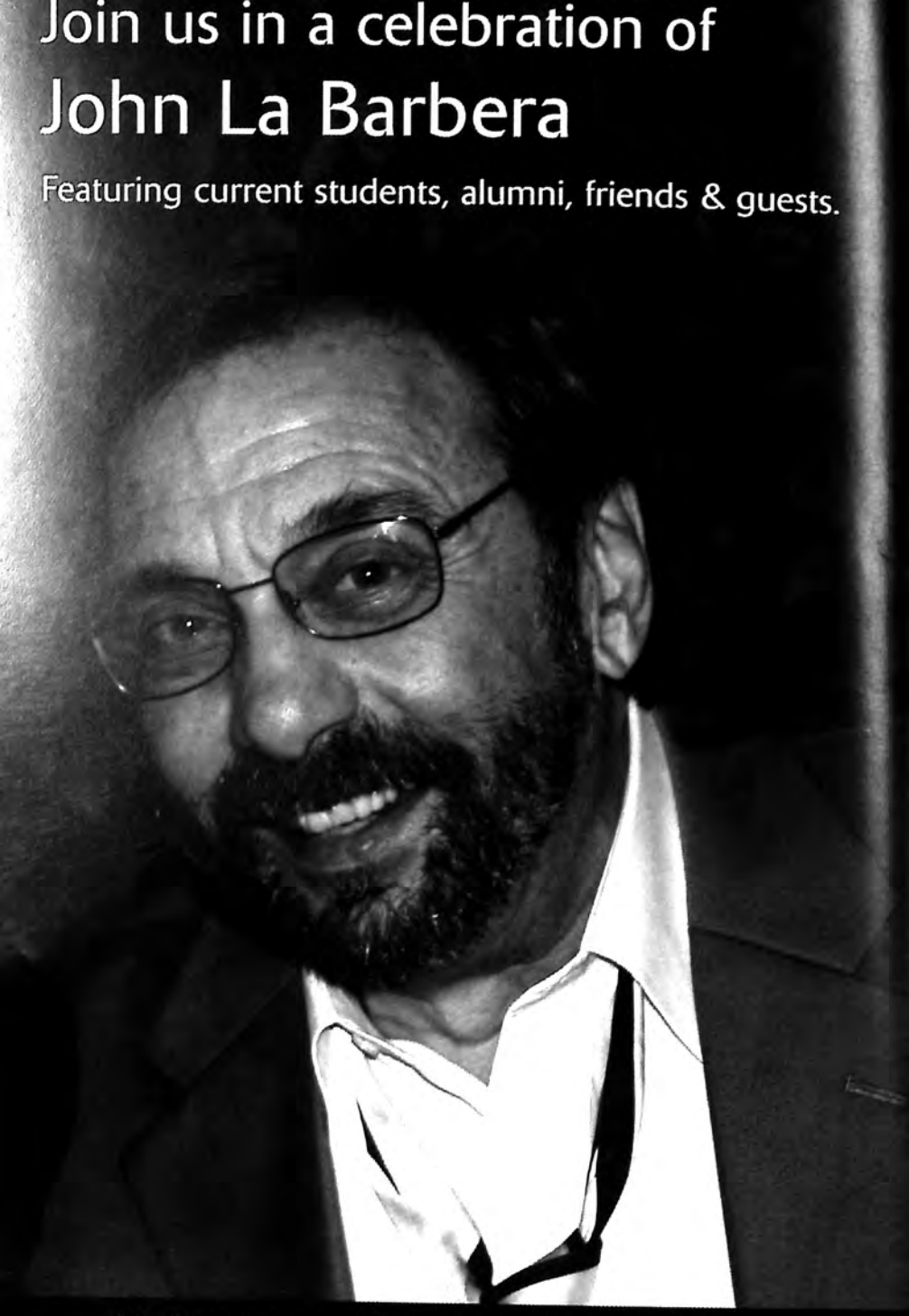

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presents

A Recital By

Donna Parkes, *trombone*
Brett Shuster, *trombone*
Krista Wallace-Boaz, *piano*
Timothy Baker, *organ*

Monday Evening
February 10, 2014
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Concerto I. Allegro II. Largo III. Allegro	Antonio Vivaldi (1678-1741)
Concerto No. 24 in G minor II. Largo III. Allegro	Antonio Vivaldi
Duo from Cantata 78	Johann Sebastian Bach (1685-1750)
Liebesfreud	Fritz Kreisler (1875-1692)
Liebesleid	Fritz Kreisler
Elegy (1957)	Karel Husa (b. 1921)
Praeludium e Toccata	Johann Georg Albrechtsberger (1736-1809)
Ave Maria	Jacob Arcadelt (ca. 1505 - ca. 1567)
Adagio in G minor	Remo Giazotto (1910-1998)
Florida – Concerto I. Vivace II. Adagio semplice III. Allegro	Frigyes Hidas (b. 1928)

ARTSIST BIOGRAPHIES

Timothy L. Baker is a graduate of the University of Louisville School of Music with a degree in organ performance and church music. He has been with the Harvey Browne Presbyterian Church for over 20 years, where he accompanies all ensembles and directs the Chancel Bells Handbell Choir. Baker has been heard in concert with the Louisville Orchestra, Louisville Bach Society, Louisville Chorus, Voces Novae, Louisville Youth Choir, Choral Arts Society, the Youth Performing Arts School Choral and Theater Departments and Mass of the Air TV program. He is also the president of the board of directors of the William Bauer Foundation, which is working to restore the Pilcher Pipe Organ at the Memorial Auditorium of Louisville and which oversees the care and maintenance of the 1887 Van Dinter Organ at St Frances of Rome Church in Louisville. In his free time, Baker can be found working the projector at his local cinema and supporting community theater companies as musical director and accompanist.

Dr. **Krista Wallace-Boaz** currently serves as Director of Graduate Studies and Associate Professor of Piano and Pedagogy, teaching class piano, piano pedagogy, score reading, and applied piano. In 2003 she became the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre. In March 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the NY Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Dave Wozniak on the newly released recording *American Fusion*, produced by Emeritus Recordings, and on *Free Flying* with trombonist Brett Shuster, produced by Albany Records. She recently performed at the 2012 World Saxophone Congress in St. Andrews, Scotland, performing works by Michas and Lieuwen.

Australian trombonist **Donna Parkes** has been Principal Trombone of the Louisville Orchestra since 2008 and has been Principal Trombone of the Colorado Music Festival since 2009. Prior to this year she played the 2012-13 season with the Utah Symphony and the 2007-8 season with the San Francisco Symphony. Miss Parkes was a member of the Virginia Symphony from 2001-2007 and was a member of the New World Symphony under Michael Tilson Thomas for two years. She has performed with many orchestras including the Chicago Symphony, London Symphony, National Symphony, Baltimore Symphony, Malaysian Philharmonic Orchestra, Singapore Symphony, Sydney Symphony and the Australian Chamber Orchestra. Miss Parkes has performed at the Arizona Musicfest, the Malboro Festival and Pacific Music Festival in Sapporo, Japan. Solo competition

successes include winning the Australian National Trombone Competition, the Brisbane International Brass Competition and finalist in the Jeju Brass Competition in Korea. She has appeared as a soloist and clinician at the International Women's Brass Conference and the Melbourne International Festival of Brass. Miss Parkes received her Masters Degree studying under Charles Vernon at DePaul University and other primary teachers include Michael Mulcahy and Ron Prussing.

Brett Shuster is a Grammy® Award recording artist and Trombone Professor at the University of Louisville. His performance experience includes two years traveling internationally with the Grammy winning Chestnut Brass Company. In addition, he has appeared with the Louisville Orchestra, San Diego Symphony, Phoenix Symphony, Vermont Symphony, Arizona Opera, and Boston Philharmonic.

Professor Shuster has recorded on the Polygram, Centaur Records, Newport Classics, Albany, Warner, and Summit labels. He recorded four compact discs with the Chestnut Brass Company to critical acclaim. In 2011 he released his first solo CD, entitled *Free Flying*, on Albany Records.

In March 2004, Dr. Shuster was the featured soloist with the United States Army Orchestra at the Eastern Trombone Workshop. He also presented the first complete performance of Norman Bolter's Mountains, Lakes, and Trees with the Orquestra Sinfonica da USC on alto, tenor and bass trombone, respectfully. During the 2007-2008 season Shuster was the interim principal trombonist of the Louisville Orchestra. He is also active as a sackbut soloist and performs regularly with Kentucky Baroque Trumpets and Bourbon Baroque. Shuster performed as a featured soloist at the International Trombone Festival in 2011 and 2013.

Professor Shuster's educational background includes a B.M. from the New England Conservatory of Music, an M.M. from Northwestern University, and a D.M.A. from Arizona State University. Over the past 35 years, Shuster has studied with many of the finest brass teachers including George Sanders, David Mathie, Norman Bolter, John Swallow, Frank Crisafulli and Gail Eugene Wilson.

Shuster is a member of the Louisville Brass, the faculty brass quintet in residence at the University of Louisville. In 2011 he was awarded a Distinguished Faculty Award from the University of Louisville for his scholarship, research and creative activity. Dr. Shuster's teaching experience also includes serving on the faculty of Western Illinois University and Temple University.

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with

Jessica Dorman, *piano*

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4:00 p.m.
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PROGRAM

Douze Marches Heroiques — Georg Philipp Telemann (1681-1767)
- I. La Majeste
- II. La Grace
- III. La Vaillance

Concerto a Trombe Principale — Johann Nepumuk Hummell (1778-1837)
- I. Allegro con Spirito
- II. Andante
- III. Rondo

Solo Piece for Trumpet — Stephan Wolpe (1902-1972)
- II. Not too big, intimate

INTERMISSION

Concerto for Trumpet and Orchestra — John Williams (b. 1932)
- I. Maestoso
- II. Slowly
- III. Allegro deciso

Believe Me, If All Those Endearing Young Charms — Traditional Irish
Arr. Donald Hunsberger

PROGRAM NOTES

Douze Marches Heroiques — **Georg Philipp Telemann (1681-1767)**

Georg Philipp Telemann was a German composer known for his prolific wealth of compositions that lead way to the Classical era in the late eighteenth century. Telemann lived in many different German cities, finding better jobs in each one. He began in Leipzig, where he went to the university, then quickly moved to three different cities in the next seven year, finally ending in Frankfurt. He worked in Frankfurt for nine years as the city's director of music and Kapellmeister at the Barfüsserkirche. In 1721 he received an off for the position of Kantor of the Johanneum Lateinschule and musical director of the Hamburg's five main churches. In Hamburg, Telemann had the most productive part of his career. Telemann was a great advocate for allowing all people to hear and make music. He gave public concerts that included court music that was not written to be heard by the masses. He also published music in a periodical so that more people, like amateurs and students would be able to sing and play music throughout the country.

Telemann's *Heroic Marches* are broken into twelve movements all with contrasting style and tempo. Tonight you will hear the first three of the marches in the collection. The first march titled "La Majeste" is a stately march that would be perfect for any procession. The second march, "La Grace" is a slower tempo than the first; and while still a march, it has a very song like quality to it. "La Vaillance" is the title of the third march. Vaillance translates into bravery and is very much the character of this much quicker, lively march.

Concerto a Trombe Principale — **Johann Nepomuk Hummel (1778-1837)**

Johann Hummel was a musical child prodigy, reading music by the age of four and playing violin and piano at age five. When he was eight he moved to Vienna and began taking piano lessons with Wolfgang Amadeus Mozart. Through Mozart's instructions Johann's father took him on a five year tour of Europe. In 1793 the family was back in Vienna and Johann began more study with local composers.

In 1792 Anton Weidinger, who was a prominent trumpet player in Vienna, experimented with a five keyed trumpet. The trumpet had five holes that were covered by pads, similar to modern day saxophone's pads. The player would push a lever that would raise the pad and change the note being played. The addition of the keys would allow the trumpet to play many more notes including chromatic pitches. This invention sparked the writing of two trumpet concertos specifically for him. The first was Joseph

Haydn's trumpet concerto written in 1796 and the second was Hummel's concerto, written in 1803 and premiered New Year's Day in 1804. These concertos show the development of the instrument being played by the use of chromatic movement and key changes. Hummel's concerto is written in three movements which alternate tempo fast, slow, fast. Hummel sought inspiration from other composers to help him write the concerto. The most significant borrowing happens two thirds of the way through the third movement. Hummel breaks from the rondo form that he is writing and adds a quote from Cherubini's opera *Les Deux Journees*. This military theme from the opera is found in the accompaniment, and is complimented by the military style call that is in the trumpet part.

Solo Piece for Trumpet — **Stefan Wolpe (1902-1972)**

Stefan Wolpe was a German born composer who continually added to his music the compositional techniques and styles that became popular over the course of the 20th century. Working the first half of his career in Germany and Austria, he composed under the ideas of Schoenberg and Webern. In 1933 he fled Nazi Germany, eventually ending up in Palestine. In 1938 he emigrated to the United States and began teaching and composing, mostly in New York.

In 1964 Wolpe developed Parkinson's disease which stifled his composing. Ronald Anderson approached Wolpe to write a concerto or large work for trumpet, but because of his disease he was unable to write a major work. He did however compose Solo piece for Trumpet written in 1966. This unaccompanied short work for trumpet is dedicated to Ronald Anderson, who premiered the piece. The piece is in two short movements and employs all techniques Wolpe assimilated throughout his career. Tonight you will hear the second movement of the piece. This movement although unmetered has a very militaristic march quality to it. Wolpe uses many large leaps in the line which makes a tune less discernable. The movement which is only thirteen unequal measures gathers speed towards the end, and then after a quick pause goes into overdrive, recklessly out of control to the last note.

Concerto for Trumpet and Orchestra — **John Williams (b. 1932)**

John Williams is considered one of the most popular and successful composer of the current age. Raised in Los Angeles, John attended UCLA and studied composition. After studying piano at the Julliard School of Music, he returned to Los Angeles and began composing commercially.

In 1980 he was named the conductor of the Boston Pops orchestra and held that position for thirteen years. Williams has composed and been the musical director for nearly eighty films.

In 1988 the Cleveland Orchestra commissioned a trumpet concerto for the newly appointed principle trumpet, Michael Sachs. Sachs premiered the piece in 1996 with the Cleveland Orchestra. The concerto is written in three movements, which is common practice for concertos. All three movements use moments of serialism and 20th century techniques, but none of the movements are serial in their entirety. The first movement starts with a barrage of fanfare like motives. This eventually ends climatically and the accompaniment takes a new tempo and a more linear quality. The piece continues until it melds into a much more lyrical and expressive nature. Toward the end of the movement there is a large cadenza capturing all the elements of the movement. The tension seems to build to the end of the piece but it released and slows down moving seamlessly into the second movement. The second movement is lyrical throughout, maintaining a consistent tempo. The movement ends with a small cadenza. The third movement begins with a multi-meter theme. The meter, which changes from triple to duple almost every other measure, is at times difficult to hear because of the accents placed on irregular beats. The multi-meter section ends and transitions into section that becomes song like. This lyrical section ends very climatically and goes into a restatement of the beginning. The multi-meter restatement takes us all the way to the end where the piece ends very triumphantly. This piece has been performed rarely and recorded even more infrequently because of its demand musically and physically.

Believe Me, If All Those Endearing Young Charms **Traditional Irish**
Arr. Donald Hunsberger

"Believe me, if all those endearing young charms" is a popular Irish folk song stemming back to the early 19th century. The tune can first be found in a London songbook from 1775. Thomas Moore, the Irish poet set words to the tune in 1808.

"Believe me, if all those endearing young charms,
Which I gaze on so fondly today,
Were to change by tomorrow and fleet in my arms,
Like fairy gifts fading away,
Thou wouldst still be adored, as this moment thou art,
Let thy loveliness fade as it will;
And around the dear ruin each wish of my heart
Would entwine itself verdantly still.
It is not while beauty and youth are thine own,
And thy cheeks unprofaned by a tear,

That the fervor and faith of a soul can be known,
To which time will but make thee more dear.
No, the heart that has truly loved never forgets,
But as truly loves on to the close
As the sunflower turns on her god when he sets
The same look which she turned when he rose."

In 1987 Wynton Marsalis collaborated with Donald Hunsberger, the director of the Eastman wind ensemble, to record a CD of cornet solos. *Carnaval* is a collection of eleven solos written for cornet and band. All arranged by Hunsberger, the collection includes works by Arban, Clarke, Paganini, Rimsky-Korsakov, and Bellstedt. They chose to also include several lyrical tunes such as "Tis the Last Rose of Summer" and "Believe Me, If All Those Endearing Young Charms". These tunes offered themselves greatly to the cornet tradition. Cornet soloists would end their concerts with an encore solo that was a famous tune. The cornetists attempted to personify the bel canto singing style while playing these wonderful melodies.

Upcoming Events at the School of Music

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Monday, February 17 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Thursday, February 20 - 8:00pm (Comstock Concert Hall)
Emeritus Faculty Artist: Lee Luvisi, piano

Saturday, February 22 - 1:00pm (Bird Recital Hall) ***Canceled***
Community Music Program Recital

Saturday, February 22 - 8:00pm (Comstock Concert Hall) $
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Erika Howard, *trumpet*

(Student of Michael Tunnell)

with

Debbie Dierks, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Evening
February 16, 2014
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Trumpet Voluntary (1748) — John Stanley (1712-1786)

Concerto in E-flat — Johann Baptist Georg Neruda (1708-1780)
- Allegro
- Largo
- Vivace

INTERMISSION

Concertpiece in E-flat — Vassily Georgyevich Brandt (1869-1923)

More Light — Steve Rouse (b. 1953)

Fantaisie Brillante — Jean-Baptiste Arban (1825-1889)

PROGRAM NOTES

Trumpet Voluntary (1748) **John Stanley**

John Stanley was born in London and worked there his entire life. He was blinded as a child after hitting his head on a fireplace. Stanley turned to music at a very young age and excelled at violin, organ, and composition. He worked as an organist at numerous churches in London, and played violin at taverns and castles. At the age of 17, he was one of the youngest people to complete a music degree at Oxford University.

Trumpet Voluntary is from a collection of organ works entitled Ten Trumpet Voluntaries. Trumpet voluntaries were common in England during the Baroque period and are called trumpet voluntaries because they were originally composed for organ using the trumpet stop. They are in binary form with a slow introduction followed by a fast, stately section. The texture is homophonic. Fanfare melodies in the right hand are accompanied by simple rhythms in the left hand. Call and response technique was frequently used in these compositions. Today, trumpet voluntaries are often performed by trumpeters with organ accompaniment. Piccolo trumpet is a common choice because it facilitates the high range of the melody and gives a brilliant timbre.

Concerto in E-flat for horn **Johann Baptist Georg Neruda**

Neruda was a Czech composer who taught and performed in orchestras in Prague and Dresden. He composed nearly one hundred works. *Concerto in E-flat* for horn is one of his most well-known works. The exact date of composition is not known, but we know it was written around 1750 for solo corno da caccia and strings. Today, it is almost exclusively played on B-flat or E-flat trumpets because it lies more comfortably in the trumpet range than in the horn range. One can hear in Neruda's concerto that he lived during the transition from the Baroque period to the classical period. His music has some Baroque characteristics, with long, elaborate and rhythmic melodies that frequently repeat, spin out and sequence. The texture, however, is mostly homophonic, likening his works to classical music.

Concertpiece in E-flat **Vassily Georgyevich Brandt**

Brandt was born in Germany and conducted, composed, played trumpet and taught in Moscow his entire life. He is most well-known for his orchestral trumpet studies and his book of trumpet etudes. He was influential in developing the Russian school of trumpet playing, which can best be described as "like a string player." The Russian school has placed an emphasis on high drama in repertoire and technique. Beginning with Brandt and continuing through today, Russian trumpeters play many transcriptions of string repertoire—especially romantic string repertoire. They employ violinist-like fast and wide vibrato, and use the most extreme dynamic contrasts possible.

Brandt's two *Concerpieces* are among the relatively small collection of romantic trumpet repertoire. The trumpet suffered a lull in popularity during the classical

and romantic periods. After the reduction in royalty-sponsored music at the end of the Baroque period, which had previously fostered guilds of extremely skilled trumpeters, trumpet played a more subsi and beforeThe trumpet did not have quality valves until the 1830s, and the trumpet's new possibilities were neglected by some composers for decades after. *Concertpiece in E-flat* is popular for its soaring melodies and opportunity for technical showmanship. It alternates fast sections and lyrical passages—elaborate. The last march-like theme returns as a variation to end the piece with dazzling articulations-multiple tonguing.

More Light **Steve Rouse**

More Light was composed by Steve Rouse who is a member of the composition faculty of the University of Louisville School of Music. He wrote the piece in 1995 for Mike and Meme Tunnell and it was premiered at the Southern Baptist Seminary in Louisville, KY.

> "*More Light* contains familiar fragments of more than a dozen traditional Southern Baptist hymns. Some of these fragments can be clearly heard at the 'surface' of the music; others are more deeply embedded in the structure."
>
> - *Steve Rouse*

The hymns are stated more purely in the trumpet part while the thick and abrasive piano part obscures them beyond recognition. For example, is easy to hear a quote from amazing grace in the trumpet part, but the hymns in the piano part are hidden by relentless dissonance and rhythmic complexity. The piece is a collaborative challenge as the piano and trumpet parts never have the same rhythm at the same time. In addition, the use of accelerando and ritards make the piece challenging.

Fantasie Brilliante **Jean-Baptiste Arban**

Jean-Baptiste Arban (1825-1889) began teaching cornet at the Paris Conservatory in 1869. Arban was the first professor of cornet at the Conservatory. His cornet class was in addition to a trumpet class taught by a different professor, a rare practice that still exists today. Arban also conducted orchestras in Russia and worked to develop better valves for brass instruments. He is remembered most for his *Complete Conservatory Method* which is used today by nearly all brass students because it thoroughly and methodically covers every aspect of brass playing.

The twelve theme and variations included at the end of his method book are musically and technically challenging. Fantasie Brilliante is one of the most popular solos from this collection. The dramatic and articulate C minor introduction contrasts the C major lyrical theme. The three variations showcase the player's technique areas of finger speed, tonguing, and lyricism.

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presents

Tyler Taylor, *horn*

(Student of Bruce Heim)

with

Jake Campbell, *horn*
Jessica Dorman, *piano*

Student Recital

Sunday Evening
February 16, 2014
8:30 p.m.
Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Hornkonzert Nr. 2 Es-dur — Richard Strauss (1864-1949)
- I. Allegro
- II. Andante con moto
- III. Rondo. Molto Allegro

"It is what it is." — Tyler Taylor (b. 1992)
- I. South First Street
- II. On Eggshells
- III. The Front Steps
- IV. 6724

Jake Campbell, *horn*

Parable VIII for Solo Horn, Op. 120 — Vincent Persichetti (1915-1987)

Nocturno, Op. 7 — Franz Strauss (1822-1905)

Introduction & Allegro for Horn & Piano, Op. 30 — Johan Kvandal (1919-1999)

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University Jazz Combos

Bobby Watson Combo
Directed by Craig Wagner

Gary Bartz Combo
Directed by Tyrone Wheeler

Miguel Zenon Combo
Directed by Ansyn Banks

Monday Evening
February 17, 2014
7:00 p.m.
Bird Recital Hall

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PROGRAM

Whisper Not — Benny Golson

My Little Suede Shoes — Charlie Parker

Bobby Watson Combo
John Walker & Isadora Pina, *saxophones*
Sam Loomis, *trumpet*
Matt Devore, *piano* Ben Boelscher, *guitar*
Diego Lyra, *bass* Joshua Bradley, *drums*
Craig Wagner, *director*

Black Narcissus — Joe Henderson

Joshua — Victor Feldman

Gary Bartz Combo
Jeff Endly & Jake Daniels, *tenor saxophones*
Isaac Poole, *guitar* Kate Tyree, *bass*
Pedro Augusto & Evan Brown, *drums*
Tyrone Wheeler, *director*

Fatback — J.J. Johnson

Train — Chris Potter

Miguel Zenon Combo
Arabo Bey, *trumpet*
Luke Miller & Jon Driver, *saxophones*
Will Wilder, *guitar* Pauline Ottaviano, *bass*
Eli Weidman, *drums*
Ansyn Banks, *director*

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Catherine Craig, *double bass*

(Student of Sidney King)

with

Adrienne Fontenot, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Tuesday Evening
February 18, 2014
7:00 p.m.
Bird Recital Hall

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PROGRAM

Sonata in G major — Willem De Fesch (1687-1761)
- Prelude
- Allemande
- Sarabande
- Minuet

Idyll — Derrick Anderson (b. 1990)

Six Studies in English Folk Song — Ralph Vaughan Williams (1872-1958)
- Adagio
- Andante sostenuto
- Larghetto
- Lento
- Andante tranquillo
- Allegro vivace

PAUSE

Arioso and Etude — Halsey Stevens (1908-1989)

Concertino for Double Bass, Op. 45, No. 11 — Lars Erik Larrson (1908-1986)
- Ballad: Moderato
- Arioso; Lento
- Finale: Allegro vivace

PROGRAM NOTES

Sonata in G major — **Willem De Fesch**

Willem De Fesch was a prominent composer of the Netherlands during the eighteenth century. This sonata comes from a set of sonatas which were begun during time spent in Antwerp and were finished later back in Holland. De Fesch's music was influenced by the boisterous Italians such as Vivaldi and reflected new styles popular in Italy at the time. This included modest texture and a more passionate style. Elements in this piece include humble but powerful statements within each movement. The *Prelude* introduces the piece with expressive statements in G major. The *Allemande* breathes fire with its many 16th notes. This is contrasted with the short *Sarabande*, which moves with slow simplicity. The *Minuet* that finishes the piece off with a dance-like structure.

Idyll — **Derrick Anderson**

Derrick Anderson is a recent graduate of the University of Louisville earning a master's degree in composition. He wrote *Idyll* for a collaborative project undertaken by the university composition seminar and the double bass studio in the spring of 2012. For this project he wanted to write a minimalistic piece with almost no literal repetition. Though there are a lot of eight notes, the style of the piece is supposed to be relaxed and laid back. Silences are very important. Their occurrence and duration slowly increase throughout, leading to the inescapable silence which ends the piece.

Six Studies in English Folk Song — **Ralph Vaughan Williams**

Ralph Vaughan Williams was an English composer of the late nineteenth and early twentieth centuries. He was a diverse musician and combined composition with conducting and lecturing, as well as editing other music. In 1904 he noticed that many traditional English folk songs were vanishing. This trend was happening because of the increase in the accessibility of printed music, so the oral tradition was becoming nonexistent. He was captivated by the magnificence of this folk music and the historical place it had in the working lives of average people. So he travelled the countryside to transcribe and preserve these songs. Later he incorporated some of these songs and melodies into his own music. In 1926 Vaughan Williams wrote the collection, *Six Studies in English Folk Song*. The format of each piece is the same. The tune is in the solo line, while the full iteration of the folk song is in the piano. His aim was that this material be treated with love. The movements include *Adagio* ('Lovely on the Water'), *Andante sostenuto*

('Spurn Point'), *Larghetto* ('Van Dieman's Land'), *Lento* ('She Borrowed Some of her Mother's Gold'), *Andante tranquillo* ('The Lady and the Dragoon'), and *Allegro vivace* ('As I walked over London Bridge').

Arioso and Etude — **Halsey Stevens**

Halsey Stevens was a prominent American composer and music scholar during the middle twentieth century. *Arioso and Etude* was composed for the double bass and piano in 1953. The music forms are clear-cut and almost conventional. The first movement *Arioso* is more melodic and less formal than an aria. The *Etude* is a short movement that exercises the bass with its elaborate technical features and reveals the skill of the player.

Concertino for Double Bass, Op. 45, No. 11 — **Lars Erik Larrson**

Lars Erik Larrson was a renowned twentieth century Swedish composer. Larrson's writing is very diverse. His compositional style includes elements from the late Romantic era as well as twelve-tone technique. In the 1950's, he wrote twelve concertinos for various solo instruments. This concertino, number eleven, was written in 1957. This three movement work starts off with a *Ballad* (Moderato). This movement is very robust with a passionate style. This leads into an *Arioso* (Lento). An arioso is similar to a recitative with slight unrestrained structure and nuances. This arioso has a gentle and luscious elegance. The piece concludes with a *Finale* (Allegro vivace), which is strikingly strong, energetic, and momentous in its musical character.

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Lee Luvisi, *piano*

Emeritus Faculty Recital

Thursday Evening
February 20, 2014
8:00 p.m.
Comstock Concert Hall

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PROGRAM

I

25th Ordre — François Couperin (1668-1733)
- La Visionaire (The Seer)
  - Gravement-Viste
- La Misterieuse (The Mysterious One)
- La Monflambert (Mme Monflambert)
- La muse victorieuse (The Victorious Muse)
- Les ombres errantes (The Wandering Shadows)

Le Rappel des Oiseaux (The Call of the Birds) — Jean-Philippe Rameau (1683-1764)
La Poule (The Hen)

II

Prélude, Choral et Fugue — César Franck (1822-1890)

INTERMISSION

III

from *Eight Préludes* — Frank Martin (1890-1974)
- No. 1, Grave-Andante
- No. 3, Tranquillo ma con moto
- No. 5, Vivace
- No. 7, Lento-Andante-Tempo I

IV

Valses nobles et sentimentales — Maurice Ravel (1875-1937)
- Modéré-très franc
- Assez lent
- Modéré
- Assez animé
- Presque lent
- Vif
- Moins Vif-Tempo I
- Epilogue: Lent

from *Saudades do Brazil* — Darius Milhaud (1892-1974)
- Sorocaba
- Ipanema
- Tijuca
- Gávea

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University Symphonic Band & Concert Band

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Jazz Fest: Bruno Mangueira, guitar, with University Symphony Orchestra & Jazz Ensemble I - Tickets are $10 for general admission, $5 for students with ID. Call 502.852.6907 for ticket information.

Friday, February 28 - 8:00pm (Comstock Concert Hall) $
Jazz Fest: Christian McBride Trio with UofL Jazz Ensemble I - Tickets are $15 for general admission, $5 for students with ID. Call 502.852.6907 for ticket information.

Saturday, March 1 - 8:00pm (Comstock Concert Hall) $
Jazz Fest: Sean Jones, trumpet, with UofL Faculty Jazz Combo & Jazz Ensemble I - Tickets are $15 for general admission, $5 for students with ID. Call 502.852.6907 for ticket information.

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presents

Meaghan Spencer, *flute*

(Student of Don Gottlieb)

with

Debbie Dierks, *piano*
Teil Buck, *oboe*

Student Recital

Friday Evening
February 21, 2014
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Sonata for Flute in G Major — Franz Joseph Haydn (1732-1809)

Marbella Fantasy — Andrey Robtsov (b. 1982)

Teil Buck, *oboe*

Top O' the Evening: an Irish Suite — Arr. Laurence Trott

Concerto for Flute, Op. 3 — Ferdinand Langer (1839-1905)

PROGRAM NOTES

Sonata for Flute in G Major — **Franz Joseph Haydn**

Franz Josef Haydn (1732-1809) was an Austrian composer who was highly prolific and helped in the development of the Classical sonata form. He worked most of his life as a court composer for the Esterházy family and, as they allowed him to seek out extra work, he became famous all over Europe by the time of his death. One of Haydn's notable characteristics in his sonatas was the use of "monothematic expositions", meaning he uses the same theme for the opening of the movement and for the opening of the development section. This characteristic can be easily heard in the first and third movements of his *Sonata for Flute in G Major.*

Marbella Fantasy — **Andrey Robtsov**

Andrey Robtsov (1982-present) is the principal oboist of the Russian National Orchestra and is also a well-known conductor and composer. He conducted the Russian National Orchestra while they were on tour in Malaysia, USA, Russia, and the Netherlands. He has composed a ballet for the Bolshoi Theatre project and his woodwind quintet *Three Moods* has become a standard repertoire piece for more than 35 quintets around the world. *The Marbella Fantasy* was first performed in Marbella, Spain in 2004 by Maxim Rubtsov, Andrey Rubtsov, Svetlana Tarnoruzkaya.

Top O' the Evening: an Irish Suite — **Arr. Laurence Trott**

Laurence Trott was the piccoloist of the Buffalo Philharmonic orchestra and a solo recording artist. He was the founder of the Piccolo Society in the 1970's and produced the Piccolo Society Journal. In 1977 he played the first known piccolo recital in New York. His more famous piccolo works were *For the Birds* and *From Rags to Riches.* He decided to arrange *Top O' the Evening* for solo piccolo because he respected the music of the Irish and wanted to get the closest sound (of the orchestral instruments) to that of a tin whistle.

Concerto for Flute, Op. 3 — **Ferdinand Langer**

Ferdinand Langer (1839-1905) was born in Germany and was an opera composer and cellist in the Mannheim Orchestra. Most of his operas were performed in Mannheim, Germany at the Hof- und Nationaltheater. His *Concerto for Flute* (1867) is seemingly the only solo instrumental piece he ever had published. The concerto was on the Paris Conservatory Flute Concours list in 1894 and again in 1930. The piece was originally written for flute and orchestra, but the orchestral score is so rare to find that parts are for rental only.

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Saturday, February 22 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Saturday, February 22 - 8:00pm (Comstock Concert Hall) $
Trumpet Festival: Derby City Brass Band with Guest Soloists - $5 for general admission at the door.

Sunday, February 23 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: ATOS Trio - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

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University Wind Symphony

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University Symphonic Band & Concert Band

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presents

Michael Tignor, *bass trombone*

(Student of Brett Shuster)

Student Recital

Friday Evening
February 21, 2014
7:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Concerto for Bass Trombone — Eric Ewazen (b. 1954)
1. Andante con modo - Allegro Vivace

Jessica Dorman, *piano*

Blue Topaz — Tommy Pederson (1920-1998)

The University of Louisville Trombone Ensemble
Tim Hutchens, Tom Macaluso, Caitlin Thompson, Ethan Evans,
Sebastian VanHorn, Josh Barnes, Elizabeth Walker,
Sam Hornbuckle & James Clark, *trombones*
Brett Shuster, *conductor*

Drei Equali — Ludwig von Beethoven (1770-1827)

Royals — Ella Yelich-O'Connor (b. 1996), arr. Tignor

Caitlin Thompson, Sebastian VanHorn & Ethan Evans, *trombones*

INTERMISSION

Hosannah — Franz Liszt (1811-1886)

Tim Baker, *organ*

Variations on "America" — Charles Ives (1874-1954) Arr. Brett Shuster

Tim Baker, *organ*

Solemn Entry — Richard Strauss (1864-1949) Arr. Olsen

Seth Burkhardt & Joe Meibers, *trumpets*
Mason Gatch, *horn* James Clark, *bass trombone*
Colin Wise, *tuba*

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76th Season
Three Hundred Fifty-Eighth Concert
of the Society

ATOS Trio

Annette von Hehn, *violin*
Stefan Heinemeyer, *cello*
Thomas Hoppe, *piano*

Winner of the
2007 Kalichstein-Laredo-Robinson
International Trio Award

University of Louisville
February 23, 2014
3:00 P.M.
Comstock Concert Hall

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2013-2014 Contributors as of 2/20/14*

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*We will be pleased to add the names of additional contributors in subsequent programs.

Program

Trio élégiaque in G Minor (1892)* — Sergei Rachmaninoff (1873-1943)

Lento lugubre–Più mosso–Più vivo–Con anima–
Appassionato–Risoluto–Tempo I (Più mosso)–Piu vivo–
Appassionato–Alla Marcia funebre (Lento lugubre)

Trio No. 1 in D Minor, Op. 32 (1894)* — Anton Arensky (1861-1906)

Allegro moderato
Scherzo: Allegro molto
Elegia: Adagio
Finale: Allegro non troppo

Intermission

Three Folk Dances, Op. 13b (c. 1928)* — Alexander Veprik (1899-1958)

Allegro moderato
Lento
Allegro

Trio No. 2 in E Minor, Op. 67 (1944) — Dmitri Shostakovich (1906-1975)

Andante; moderato
Allegro con brio
Largo
Allegretto

*- *first performance for the Society*

The ATOS Trio appears through arrangement with
Marianne Schmocker Artists
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Special thanks to Dr. Jean Christensen for preparing all of our program notes.

Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society to insure that both the number of concerts as well as the quality of musicians be maintained for five years. Emilie Strong Smith was an involved and generous Chamber Music Society supporter for many decades. In honor of these individuals, the top contributors category has been designated the Gerhard Herz-Emilie Strong Smith Sustainers. For information on becoming a Herz-Smith Sustainer, please contact Barbara Brick at (502) 329-4901 or bababb@bellsouth.net.

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SCHOOL OF MUSIC

presents

Chamber Winds Louisville
&
Louisville Concert Band

Frederick Speck, *Director*

University of Louisville
Wind Symphony

Frederick Speck, *Director*

Sunday Evening
February 23, 2014
7:30 p.m.
Comstock Concert Hall

PROGRAM

Chamber Winds Louisville & Louisville Concert Band
Frederick Speck, *Director*

Ice Journey (2008) — Jason Basoco (b. 1977)

Curtis Essig, Reese Land,
Roger Levering & Kristi Schmidt, *trumpets*

Le[illegible] (2012) — Tyler Taylor (b. 1992)

World Premiere
Kaelah McMonigle, *piccolo*
Amber Guitierrez, *E-flat clarinet*
Cory Barnfield, *soprano saxophone*

[illegible] (1996) — Payton MacDonald (b. 1974)

Kaelah McMonigle, *flute*
Jeremy McMonigle, *percussion*

Aubrey Fanfare (1998) — Jack Stamp (b. 1954)

Give Us This Day (2005) — David Maslanka (b. 1943)

INTERMISSION

University of Louisville
Wind Symphony
Frederick Speck, *Director*

Remember Me (2013) — David Maslanka

World Premiere
Paul York, *cello*

The University of Louisville led a consortium of eleven universities to commission *Remember Me.* We are privileged to perform the world premiere with Paul York who has been such a wonderful musical colleague of our University of Louisville Bands. Further, we are honored to have David Maslanka with us coaching his works and sharing his ideas about music. It has been an inspiring project for all involved.

Symphony No. 4 (1994) — David Maslanka

PROGRAM NOTES

Ice Journey - Jason Basoco

In *Ice Journey,* Jason Basoco capitalizes on the brilliant sounds of the trumpet ensemble and the dispostion of trumpet players to enjoy fast *tempi,* to create a work of sudden intensity and driving rhythm. The work is filled with mixed meter and varied accent patterns to create rhythmic surges and [illegible] interplay between the parts. During the midsection of the piece, [illegible] a bit of relief as the music takes on a floating, somewhat relaxed [illegible] However, this respite simply stages an ultimate return to the *vivace* that began the work.

Poulets - Tyler Taylor

Poulets, or The Chickens, is a rhythmically driven, mostly cheery piece that utilizes an unusual combination of accessory wind instruments. While vast majority of people seem to continue the slightly negative reputations these instruments, I find them particularly appealing. I wished to write music that would use them in a pleasing and enjoyable manner. The result was *Les Poulets.* The French title is a nod to composers such as Ravel, who used the Eb clarinet and piccolo extensively, and Ibert, who wrote orchestral and solo literature for the saxophone.

- Program note by Tyler Taylor

Devil Dance - Payton MacDonald

Devil Dance is a concise showpiece for flute and percussion. The composer acknowledges that there are hints of Hindustani classical influence, though the piece intends only to suggest, not "replicate" the style. In addition to conventional techniques, the flutist is called upon to sing and play simultaneously, producing great melodic intensity. As with many of his works, Payton MacDonald's experience with East Indian tabla drumming, Dhrupad singing and jazz, all meld together. A founding member of the new music ensemble, Alarm Will Sound, MacDonald enjoys a diverse career that includes percussion performance, improvisation, singing and composing.

Aubrey Fanfare - Jack Stamp

Jack Stamp is known for his excellence as both a conductor and composer. His works have been performed throughout the world and represented on numerous recordings. Of his majestic fanfare, Stamp writes:

> *"Aubrey Fanfare* is dedicated to the memory of Fisher Aubrey Tull (1934-1994) and is a celebration of his music and his wonderful gifts to the band world. Tull was Professor of Music at Sam Houston University for over 35 years. I had the unique pleasure of studying composition with him in the summer of 1982. He was an outstanding teacher and a wonderful friend."

Give Us This Day - David Maslanka

Give Us This Day was commissioned by Eric Weirather, Director of Bands at Rancho Buena Vista High School in Oceanside, CA, which is in the greater San Diego area. Eric put together a consortium to support the commission. The score was finished in October of 2005, and the premiere performance was done at Eric's school in the spring of 2006. Since then, with publication of the piece, and a lot of word of mouth, "Give Us This Day" has literally taken off. It continues to be performed all over the U.S., and many places around the world.

The words "give us this day" are, of course, from the Lord's Prayer, but the inspiration for this music is Buddhist. I have recently read a book by the Vietnamese Buddhist monk Thich Nhat Hanh (pronounced "Tick Not Hahn") entitled "For a Future to be Possible." His premise is that a future for the planet is only possible if individuals become deeply mindful of themselves, deeply connected to who they really are. While this is not a new idea, and something that is an ongoing struggle for everyone, in my estimation it is the issue for world peace. For me, writing music, and working with people to perform music, are two of those points of deep mindfulness. Music allows us to be immediately present, awake, and aware. "Give Us This Day"...Give us this very moment of aware aliveness so that we can build a future in the face of a most dangerous and difficult time.

I chose the subtitle "Short Symphony for Wind Ensemble" because the music really isn't programmatic in nature. It has a full-blown symphonic character, even though there are only two movements. The music of the slower first movement is deeply searching, while that of the highly energized second movement is at times both joyful and sternly sober. The piece ends with a modal setting of the Chorale melody "Vater Unser in Himmelreich" ("Our Father in Heaven"), #110 from the 371 Four-Part Chorales by J.S. Bach.

- Program Note by David Maslanka

We see history as over and done with; nothing can be done about it, so just let it go. Yet certain events hang there – Hiroshima, the Holocaust, exterminations the world over – that are not finished, and will not be put aside.

In our family relationships, when a parent or other significant person dies, we think, well, that's the end, further relationship is not possible. But that is not the case. The death is often the beginning of understanding, of softening, loosening, and a realization of love beyond the tangle of personal issues. In finding rest we give rest to the departed.

The journey of transforming personal pain is the journey of transforming the pain of the world. For many years I have experienced an urgent need to understand the roots of violence. I have read extensively on war [illegible] American Revolution, the Civil War (Lincoln, slavery, and the echoes that continue to the present day), the wars of the 20th century, especially World War II and the Holocaust. Confronted with the deaths of five million [illegible] we don't know what to do. Confronted with a single death we can [illegible] in compassion and sorrow. I have recently read *The Rise and Fall of the Third Reich* by William L. Shirer. On page 961 begins the description of "comparatively minor" mass execution. At the Nuremberg trials a sworn [illegible] was read from a witness to the execution at Dubno in the Ukraine of the town's 5000 Jews:

> My foreman and I went directly to the pits. I heard rifle shots in quick succession from behind one of the earth mounds. The people who had got off the trucks – men, women and children of all ages – had to undress upon the order of an S.S. man, who carried a riding or dog whip. They had to put down their clothes at fixed places, sorted according to shoes, top clothing and underclothing. I saw a heap of shoes of about 800 to 1,000 pairs, great piles of under-linen and clothing.
>
> Without screaming or weeping these people undressed, stood around in family groups, kissed each other, said farewells and waited for a sign from another S.S. man, who stood near the pit, also with a whip in his hand. During the fifteen minutes that I stood near the pit I heard no complaint or plea for mercy...
>
> An old woman with snow-white hair was holding a one-year-old child in her arms and singing to it and tickling it. The child was cooing with delight. The parents were looking on with tears in their eyes. The father was holding the hand of a boy of about 10 years old and speaking to him softly; the boy was fighting his tears. The father pointed to the sky, stroked his head and seemed to explain something to him.
>
> At that moment the S.S. man at the pit shouted something to his comrade. The latter counted off about twenty persons and instructed them to go behind the earth mound...

I walked around the mound and found myself confronted by a tremendous grave. People were wedged together and lying on top of each other so that only their heads were visible. Nearly all had blood running over their shoulders from their heads...I looked for the man who did the shooting. He was an S.S. man who sat at the edge of the narrow end of the pit, his feet dangling into the pit. He had a tommy gun on his knees and was smoking a cigarette...

On reading this I was deeply drawn in, without knowing where I was going or why. I knew that something of this had to be spoken through me in musical sound. Musical vibration heals. There was the realization that this music was for the little child. The child's life remembered in this way is that life redeemed; it is evil transformed; it is my own life transformed and redeemed.

- Program note by David Maslanka

Symphony No. 4 - David Maslanka

The sources that give rise to a piece of music are many and deep. It is possible to describe the technical aspects of a work – its construction principles, its orchestration -but nearly impossible to write of its soul-nature except through hints and suggestions.

The roots of *Symphony No. 4* are many. The central driving force is the spontaneous rise of the impulse to shout for the joy of life. I feel it is the powerful voice of the Earth that comes to me from my adopted western Montana, and the high plains and mountains of central Idaho. My personal experience of the voice is one of being helpless and torn open by the power of the thing that wants to be expressed -the welling-up shout that cannot be denied. I am set aquiver and am forced to shout and sing. The response in the voice of the Earth is the answering shout of thanksgiving, and the shout of praise.

Out of this, the hymn tune "Old Hundred," several" other hymn tunes (the Bach chorales "Only Trust in God to Guide You" and "Christ Who Makes Us Holy"), and original melodies which are hymn-like in nature, form the backbone of *Symphony No. 4.*

To explain the presence of these hymns, at least in part, and to hint at the life of the Symphony, I must say something about my long-time fascination with Abraham Lincoln. Carl Sandburg's monumental *Abraham Lincoln* offers a picture of Lincoln in death. Lincoln's close friend, David R. Locke, saw him in his coffin. According to Locke, his face had an expression of absolute content, of relief at having thrown off an unimaginable burden. The same expression had crossed Lincoln' s face only a few times in life; when after a great calamity, he had come to a great victory. Sandburg goes

on to describe a scene from Lincoln's journey to final rest at Springfield, Illinois. On April 28, 1865, the coffin lay on a mound of green moss and white flowers in the rotunda of the capitol building in Columbus, Ohio. Thousands of people passed by each hour to view the body. At four in the afternoon, in the red-gold of a prairie sunset, accompanied by the boom of minute guns and a brass band playing "Old Hundred," the coffin was removed to the waiting funeral train.

For me, Lincoln' s life and death are as critical today as they were more than a century ago. He remains a model for this age. Lincoln maintained in his person the tremendous struggle of opposites raging in the country in his time. He was inwardly open to the boiling chaos, out of which he forged the framework of a new unifying idea. It wore him down and killed him, as it wore and killed the hundreds of thousands of soldiers in the Civil War, as it has continued to wear and kill by the millions up to the present day. Confirmed in the world by Lincoln was the unshakable idea of the unity of all the human race, and by extension the unity of all life, and by further extension, the unity of all life with all matter, with all energy, and with the silent and seemingly empty and unfathomable mystery of our origins.

Out of chaos and the fierce joining of opposite comes new life and hope. From this impulse I used "Old Hundred," known as the Doxology – a hymn of praise to God; Praise God from Whom all Blessings Flow, Gloria in excelsis Deo – the mid-sixteenth century setting of Psalm 100. Psalm 100 reads in part:

> Make a joyful noise unto the Lord, all ye lands.
> Serve the Lordwith gladness; come before His presence with singing...
> Enter into His gates with thanksgiving and into his courts with praise:
> be thankful unto Him, and bless His name.

I have used Christian symbols because they are my cultural heritage, but I have tried to move through them to a depth of universal humanness, to an awareness that is not defined by religious label. My impulse through this music is to speak to the fundamental human issues of transformation and re-birth in this chaotic time.

- Program note by David Maslanka

BIOGRAPHIES

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka's music for winds has become especially well known. Among his 40-plus works for wind ensemble and band are Symphonies 2, 3, 4, 5, 7, 8, and 9, 12 concertos, a Mass, and many concert pieces. His wind chamber music includes four wind quintets, two saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka's compositions are published by Carl Fischer, Inc., David Maslanka Publications, Kjos Music Company, Marimba Productions, Inc., the North American Saxophone Alliance, OU Percussion Press, and TrevCo Music, and have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

Recently hailed by The New York Times for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violoncello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Frederick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by

Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

Mr. York received his bachelor's degree from the University of Southern California and his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

Chamber Winds Louisville

Frederick Speck, *Director*

Piccolo
- Tiffany Peters

Flutes
- Sarah Kurtz
- Kaelah McMonigle
- Tiffany Peters
- Judy Rainey

Oboes
- Andy Buchholz
- Wendy Davidson
- Erin Elliott

Clarinets
- Amanda Buchholz
- David Bybee
- David Elliott
- Carolyn Fassio
- Michelle Gilfert
- Amber Gutierrez
- Jessica Lynn
- Roslyn Mattingly
- Sharon Murphy
- Linda Pulley
- Brad Rogers

Bass Clarinets
- Courtney Drown
- Jennifer Korfhage

Bassoons
- Kevin Cox
- Jon Rohner
- Nan Nolting Tate
- Eve Witt

Alto Saxophones
- Mike Arthur
- Cory Barnfield

Tenor Saxophone
- Matt Reidinger

Baritone Saxophone
- Johnathan Torsak

Horns
- Scott Cooksey
- Colin Dorman
- Jody Hurt
- Jessica Jopek
- Lindsay Vallandingham

Trumpets
- Curtis Essig
- Reese Land
- Roger Levering
- Kristi Schmidt

Trombones
- Rusty Crimm
- Derek Peters
- Cory Zilisch

Bass Trombone
- Anastasi Fafalios

Euphonium
- David Centers

Tubas
- Chris Schmidt
- Taylor Stampfer

Percussion
- Jenny Branson
- Jason Gregory
- Rick Mattingly
- Jeremy McMonigle
- Sam Rouster
- Jimmy Weixler

Double Bass
- Alice Markiewicz

Piano
- Amy Acklin

* *Performers listed in alphabetical order*

University Wind Symphony

Frederick Speck, *Director*

Piccolo

Meaghan Spencer	La Grange

Flutes

Carrie Ellis	Danville
Meaghan Spencer	La Grange
Michelle Schapmire	Vine Grove
Abigail Reed	Mayfield

Oboes & English Horn

Scott Sams	Lexington
Lindsay Foster	Florence
Ted Buck	Louisville

Clarinets

Samantha Holman	Louisville
Alex Enyart	Alexandria
Heather Shelton	Crittenden
Katie Teremi	Ft. Mitchell
David Elliott	La Porte, IN
Lucas Hampton	Dry Ridge
Walter Yee	Elizabethtown

Bass Clarinets

Samantha Holman	Louisville
David Elliott	La Porte, IN

Contra Bass Clarinet

David Elliott	La Porte, IN

Bassoons

Jackie Royce	Louisville
Lauren Roerig	Clinton, NJ
Katie Saylor	Murray

Alto Saxophones

David Cecil	Richmond
Zach Schlaug	Louisville

Tenor Saxophone

Damien Hicks	Crittenden

Baritone Saxophone

Brian Herald	Jeffersonville, IN

Horns

Tyler Taylor	Louisville
Emily Smith	Elizabethtown
Mason Gatch	Milford, OH
Seth Berkenbosch	Louisville
Ian Wolfe	Lawrenceburg

Trumpets

Nick Calcamuggio	Carmel, IN
Chris Pate	Louisville
Nick DeJarlais	Dyer, IN
Trevor Webb	Ft. Mitchell
Clinton Linkmeyer	Laconia, IN

Trombones

Caitlin Thompson	Radcliff
Ethan Evans	Bridgeport, WV
Sebastian VanHorn	Radcliff

Bass Trombone

Michael Tignor	Richmond, VA

Euphoniums

Chris Dye	La Grange
Tyler Hart	Elizabethtown

Tubas

Joe Kohake	Florence
Colin Wise	Floyds Knobs, IN

Percussion

Kyle McCoy	Pittsburgh, PA
Chris Mudd	Elizabethtown
Spencer Zembrodt	Florence
Tony Johnson, II	Louisville
Hannah Gibson	Sellersburg, IN
Jecorey Arthur	Louisville

Double Bass

Ian Elmore	New Albany, IN

Piano

Joe Kohake	Florence
Bradley Jopek	Westfield, NY

Harp

Roseanna Shafer	Nashville, TN

Organ

Bomi Lee, *faculty*

University of Louisville
University Chorus and Cardinal Singers

Monday, February 24, 2014
Texts, Translations, and Notes

Selections by the University Chorus

Gloria (Mass in C, Op. 48) **Franz Schubert**

During his late teenage years, one of Franz Schubert's biggest interests was spending hours studying the works of major composers and mimicking their writing styles. In particular, Schubert studied Mozart's Masses and he was able to imitate the simplicity and lightness of composers such as Mozart and Michael Haydn.

The *Mass in C major* (op.48) was written in 1816 when Schubert was nineteen years old. This mass shows the influence of Mozart, particularly in the beginning section, where he used a similar introduction to the Gloria movement from Mozart's *Great Mass in C minor*. Originally scored for soprano, alto, tenor and bass soloists, four-part chorus, strings and organ, Schubert later rescored it with two oboes or clarinets, two trumpets and timpani for the performance at the church of St. Ulrich in Vienna in 1825, under direction of his brother Ferdinand Schubert. It was published in the same year, the only mass published during the composer's lifetime. A few years later, he revised it again, seven weeks before his death, with a simple and pure choral setting of the *Benedictus* (D.961) as an alternative movement due to absence of a soprano soloist.

The *Gloria* begins with energetic ascending scales from strings, dotted rhythms from brasses, with chord progressions and overall structure reminiscent of the early classical period style. The middle section, however, led by a solo quartet, shows Schubert's typical writing style such as chromatic sequence progressions and unexpected harmonies. A return to the opening subject appears at the *Quoniam tu solus sanctus* section.

Gloria in excelsis Deo.	*Glory to God in the highest.*
Et in terra pax	*And on earth peace*
hominibus bone voluntatis.	*to all those of good will.*
Laudamus te. Benedicimus te.	*We praise thee. We bless thee.*
Adoramus te. Glorificamus te.	*We worship thee. We glorify thee.*
Gratias agimus tibi	*We give thanks to thee*
propter magnam gloriam tuam.	*according to thy great glory.*
Domine Deus, Rex coelestis,	*Lord God, Heavenly King,*
Deus Pater omnipotens.	*God the Father almighty.*
Domine Fili unigenite,	*The only begotten Son,*
Jesu Christe	*Lord Jesus Christ.*
Domine Deus, Agnus Dei,	*Lord God, Lamb of God,*
Filius Patris.	*Son of the Father.*
Qui tollis peccata mundi,	*Thou who takest away the sins of the world,*
miserere nobis.	*have mercy upon us.*
Qui tollis peccata mundi,	*Thou who takest away the sins of the world,*
suscipe deprecationem nostram.	*receive our prayer.*
Qui sedes ad dexteram Patris,	*Thou who sittest at the right hand of the Father,*
miserere nobis.	*have mercy upon us.*
Quoniam tu solus sanctus.	*For thou alone art holy.*
Tu solus Dominus.	*Thou alone art the Lord.*
Tu solus Altissimus, Jesu Christe.	*Thou alone art the most high, Jesus Christ.*
Cum Sancto Spiritu	*With the Holy Spirit*
in gloria Dei Patris. Amen.	*in the glory of God the Father. Amen.*

Scaldava il sol di mezzo giorno

Luca Marenzio

The sixteenth century was the golden age of unaccompanied vocal music, especially the madrigal, which quickly gained wide popularity in Italy. Rome, where Luca Marenzio spent much of his life, was a flourishing center of amateur madrigal singing, and his numerous madrigals brought him much fame. In the sixteenth century madrigal, one of the significant characteristics is that composers paid attention to express some sound of nature and human's ordinary life along with brilliant techniques. Luca Marenzio has full maturity in setting of light pastoral verse to music that combines an intimate response to the words through musical means such as fluent counterpoint and imitation and various rhythmic changes and textures that we call 'tone-painting.'

Scaldava il sol (The Sun Heated) is from his *Il Terzo libro de madrigali a cinque* (Third Book of Madrigals for Five Voices) published in 1582 and represented as one of the greatest mastery writings of word painting. Marenzio portrays a pastoral scene with tone painting: he shows descending and ascending melodic curves to express "l'arco" (arch), long and sustain homophonic chord progress for the slumber of the exhausted shepherd, only one voice entrance for "sol" (only) and very fast and fun rhythmic figures for birds, chirping of crickets and cicadas. All of these are depicted by using sophisticated compositional techniques and rich melody lines in structure contrast.

Scaldava il sol di mezo giorno l' arco
Nel dorso del Leon suo albergo caro,
Sotto 'l boschetto più di frondi carco
Dormia 'l pastor con le sue greggi a paro;
Giaceva il villanel de l'opra scarco.
Vie più di posa che di spighe avaro;
Gl'augei, le fere,
ogn'huom s'asconde e tace,
Sol la Cicala non si sente in pace.

The sun's warm rays are filled with splendor at noon,
Arching so high above the lion's sign (Zodiac), his well-loved mansion.
Deep in the green wood where the verdant leaves shade,
The shepherd boy sleeps with his meek flock all around him.
The shepherd's tasks are laid aside.
His dreams are more dear, more than the bounty of golden grain.
Now see the birds and all of wild creatures,
Every man hides himself and falls silent.
One lone cicada sings and breaks the silence.

Der 269. Psalm (148 + 121)

Peter Planyavsky

Austrian organist and composer Peter Planyavsky studied music at the Vienna Academy of Music. He served as an organist at Vienna's St. Stephen's Cathedral from 1969 to 2004, and was Director of Music at the Cathedral from 1983 to 1990. Planyavsky, an organ expert, was a member of the Organ Building Project, contributing to the construction of the new Rieger organ in the Great Hall of the Wiener Musikverein. He composes organ, choir, and orchestra music, and is known for his parodies in the style of Bach, Haydn, and Mozart; his nicknames are P.P. Bach, J.P. Haydn and W.A.P. Mozart - for example, *Der zufriedengestellte Autobus* (The contented bus) by P.P Bach.

A motet, Der 269. Psalm has combined texts from Psalms 148 and 121. Overall, Planyavsky unfolds his musical ideas with noticeable melody line based on distinct rhythmic patterns with triad or 7th chord ostinato in different keys. The melody lines are relayed in each voice part, and the chord progressions naturally lead modulations. The structure of this piece is ABA form, with the text from Psalm 148 in the A section with a cheerful tune and rhythm. The mood is completely changed into awe-inspiring, mysterious feeling in slower tempo with the text of Psalm 121 in the B section, and finally goes back to the first idea that ends with strong homophonic fanfare sound.

Lobet den Herr vom Himmel her,
lobt Ihn in den Höhen.
Lobt ihn, all seine Engel,
lobt Ihn, all seine Scharen.
Lobt ihn, Sonne und Mond,
all ihr leuchtenden Sterne,
Lobet ihn, alle Himmel,
und ihr Wasser über dem Himmel.
Lobet den Herren, ihr auf der Erde,
Ihr Seeungeheuer und alle ihr Tiefen.
Feuer und Hagel, Schnee und Nebel,
Du Sturmwind, der sein Wort vollzieht,
Lobt ihn, ihr Berge!

Praise the Lord from the heavens,
praise him in the highest above.
Praise him all his angels,
praise him all his heavenly hosts.
Praise him sun and moon,
all you shining stars,
Praise him you highest heavens,
and you waters above the skies.
Praise the Lord from the earth,
you great sea creatures and all ocean depths,
lightning and hail, snow and clouds,
stormy winds that his word is fulfilled.
Praise him, you mountains!

Ich hebe meine Augen auf zu den Bergen.
Woher kommt mir Hilfe?
Meine Hilfe, kommt vom Herrn,
der Himmel und Erde gemacht hat.
Bei Tag wird dir die Sonne nicht schaden,
noch der Mond in der Nacht.

I lifted my eyes to the hills.
Where does my help come from?
My help comes from the Lord,
the maker of heaven and earth.
The sun will not harm you by day,
nor the moon by night.

Könige und alle Völker,
Fürsten und Richter auf Erden,
Junge Männer und Mädchen,
und ihr Alten und auch ihr Jungen.
Denn sein Name allein ist erhaben.
Lobet ihn!

Kings of the earth and all nations,
you princes and rulers on earth,
young men and women,
old men and children.
for his name alone is exalted.
Praise the Lord!

Neue Liebeslieder (Op. 65) **Johannes Brahms**

Johannes Brahms was a prominant composer of the 19th century German Romantic period. He wrote two versions of Liebeslieder Waltzes, a collection of love songs: Opus 52 and 65 were originally written for four solo voices and four hands on the piano and are often performed by chamber ensembles. Opus 65 is composed of 14 songs with texts from a poem series, *Polydora*, compilation of European folk songs translated by Georg Friedrich Daumer, and the final 15th text written by Johann Wolfgang von Goethe.

The first two songs of Neue Liebeslider are in A minor, based on texts describing the bitter side of love. The first song, titled *Verzicht', O Herz, auf Rettung* (Renounce, O heart, of rescue) is energetic yet sad, perhaps describing the feelings after being abandoned by a loved one. The relay between the chorus and the piano towards the end of the song emphasizes the text, *zertrümmert* (smash), which brings to mind anger and sorrow. The second song, *Finstere Schatten der Nacht (*Gloomy Shadows of the Night), is introduced by a bass section with the melancholic melody that builds up as the song progresses towards the climax, describing a burst of emotion with ascending parallel tenth intervals and ascending harmonic progression. That is followed by diminished chords marking the climax of the piece.

Verzicht', O Herz, auf Rettung, op. 65, no. 1 (Turkish)
Verzicht', o Herz, auf Rettung,
Dich wagend in der Liebe Meer!
Denn tausend Nachen schwimmen
Zertrümmert am Gestad' umher!

Renounce, O heart, all hope of rescue,
venturing forth on love's sea!
For a thousand boats are drifting,
smashed and wrecked along the coast!

Finstere Schatten der Nacht, op. 65, no. 2 (Persian)
Finstere Schatten der Nacht,
Wogen und Wirbelgefahr!
Sind wohl, die da gelind
Rasten auf sicherem Lande,
Euch zu begreifen im Stande?

Gloomy shadows of the night,
dangerous billows and whirlpools!
Are they who gently
rest on secure land
able to understand you?

Das ist der nur allein,
Welcher auf hoher See
Stürmischer Öde treibt,
Meilenentfernt vom Strande.

Only he alone understands,
he who drifts on the high sea's
stormy desolation,
miles away from shore.

Glory, Glory, Hallelujah! **Traditional Spiritual, arr. Howard Helvey**

In the afternoon following the incomprehensible devastation of Hurricane Katrina along the U.S. Gulf Coast, it has been uplifting to witness the generosity of countless people who are helping to ease the burdens of those who have lost so much. As part of that relief effort, the *Southern Chorale* of the University of Southern Mississippi accepted an invitation to perform on a special fundraising concert in New York's Carnegie Hall on Friday evening, November 25, 2005. I was deeply grateful to be asked to arrange music. The Director of Southern Chorale provided me with three words that were to define the spirit of the relief concert: *courage, hope* and *thanksgiving*. From those

idea seeds, I elected to adapt and arrange the bright, optimistic spiritual *Glory, Glory, Hallelujah*. Although liberty was taken with the text in order to accommodate those three thematic words, I retained the repeated phrase "*..since I laid my burdens down*" throughout as it seemed apt to the post-Katrina time.

(note by Howard Helvey)

Glory, glory, hallelujah!
Since I laid my burdens down.

I've shown courage through the trials
Since I laid my burdens down.

I am hopeful for the future
Since I laid my burdens down

I am thankful for the journey
Since I laid my burdens down

Glory, glory, hallelujah!
Since I laid my burdens down.

Selections by the Cardinal Singers

Kyrie (Missa Alma Redemptoris) **Tomás Luis de Victoria**

Spanish Renaissance composer Tomás Luis de Victoria was born in Avila, and when his voice broke, he was sent to Rome to study at the Jesuit Collegium Germanicum. He may have studied with Palestrina around this time. Beginning in 1573 he held positions as chapelmaster and instructor of plainsong at the Jesuit Collegium Germanicum and the Pontifical Roman Seminary. In 1575 he was ordained as a priest, and was appointed Maestro di Capella at S. Apollinare. In 1587 he returned to Spain to become chaplain to the Dowager Empress Maria, daughter of Charles V and sister of Philip II. He worked for 24 years at Descalzas Reales as chaplain to the Empress and then as convent organist.

Among his numerous mass settings is the *Missa Alma Redemptoris*, based on ideas drawn from his earlier *Alma redemptoris* motet, an antiphon composed in honor of the Virgin Mary and sung during Advent and until the Feast of the Purification. The Mass, like the 1581 motet, is composed for a double choir of eight voices.

Kyrie eleison,	*Lord have mercy,*
Christe eleison,	*Christ have mercy,*
Kyrie eleison.	*Lord have mercy.*

Sanctus (Missa Papae Marcelli) **Giovanni Pierluigi da Palestrina**

Palestrina's extensive work in Rome in the 16th century resulted in twelve volumes of masses, three volumes of madrigals, some 400 motets, and numerous other liturgical compositions. His style of writing serves as a model for teaching strict diatonic counterpoint in colleges and universities today. His publications began with the *Missarum liber primus*, a volume of masses for 4-6 voices published in 1554, and his first book of madrigals for four voices, published in 1555.

The nineteenth ecumenical council of the Roman Catholic Church opened at Trent on December 13, 1545, with the third and closing sessions of the Council of Trent held in 1562 - 1563. One of the council's aims was the reformation of perceived corruptions in church music. They discussed not only the increasing secularization of church music, but also whether excessive contrapuntal display was confusing and obscured the text, interfering with the worship experience of churchgoers. *Missa Papae Marcelli* may have been composed as early as 1555, when Marcellus II, for whom the work is named, was elected Pope. Marcellus II was an important figure in the church music reforms and had urged musicians to strive for simplicity and clarity in their compositions. Some believe the work was composed in response to the council's debate on polyphony, putting the date of composition as 1562 or later. Palestrina no doubt composed the work with the recommendations for intelligibility in mind, and it has become one of his most well known, performed, and studied works. The Sanctus is set for six voices. The melodic counterpoint is smooth, while the text remains clear and easily understood.

Sanctus, Sanctus, Sanctus,	*Holy, Holy, Holy,*
Dominus Deus Sabaoth.	*Lord God of Hosts.*
Pleni sunt coeli et terra gloria tua.	*Heaven and earth are full of thy glory.*
Hosanna in excelsis.	*Hosanna in the highest.*

Ehre sei Gott in der Höhe (from *Die deutsche Liturgie*) **Felix Mendelssohn**

The three movements of Mendelssohn's *Die deutsche Liturgie* were intended for liturgical use in the Berliner Dom, while Mendelssohn was in service to the King of Prussia. They were composed three months after the completion of *Elijah*, and just one year before his death. The majestic works reveal Mendelssohn's artistry in eight-part a cappella writing. *Ehre sei Gott in der Höhe* is set to Luther's translation of the Latin Mass. It begins with unison male voices, and within twelve measures expands to eight parts in the key of D major. This texture continues until the Adagio, where four solo voices are used on the text "Der du die Sünde der Welt trägst," answered by a choral cry for mercy. Antiphonal writing and an eight-part fugato section conclude the movement.

Ehre sei Gott in der Höhe, *unde Friede auf Erden* *und den Menschen ein Wohlgefallen!*	*Glory to God in the highest,* *and on earth peace* *to all those of good will!*
Wir loben dich, wir benedeien dich, *wir beten dich an,* *wir preisen dich, wir sagen dir Dank* *um deiner grossen Herrlichkeit willen.* *Herr, Gott! Himmlischer König!* *Allmächtiger Vater!* *Herr, du eingeborner Sohn, Jesu Christe!* *Herr, Gott, du Lamm Gottes,* *Sohn des Vaters!*	*We praise thee, we bless thee,* *we worship thee,* *we glorify thee, we give thanks to thee* *according to thy great glory.* *Lord God, heavenly King,* *God the Father almighty.* *Lord Jesus Christ, the only begotten Son!* *Lord God, Lamb of God,* *Son of the Father!*
Der du die Sünde der Welt trägst, *erbarme dich unser!* *Der du die Sünde der Welt trägst,* *nimm an unser Gebet!* *Der du sitzest zur Rechten des Vaters,* *erbarme dich unser!*	*Thou who takest away the sins of the world,* *have mercy upon us!* *Thou who takest away the sins of the world,* *receive our prayer!* *Thou who sittest at the right hand of the Father,* *have mercy upon us!*
Denn du allein bist heilig, *denn du allein bist der Herr,* *du allein bist der Allerhöchste, Jesus Christus,* *mit dem heiligen Geiste* *in der Herrlichkeit Gottes des Vaters. Amen!*	*For Thou alone art holy,* *Thou alone art the Lord,* *Thou alone art the most high, Jesus Christ,* *with the Holy Spirit* *in the glory of God the Father. Amen!*

Stetit Angelus **Rihards Dubra**

Rihards Dubra, one of Latvia's most renowned composers, studied music theory and composition at the Emils Darzins Music College, where he now teaches, and at the Latvian Music Academy. In 1997 he completed his master's degree in composition at the Academy, where he studied with Juris Karlsons. For several years, he was an organist at Mater Dolorosa Catholic Church in Riga. He is one of the founders and leaders of the group Schola Cantorum Riga. He also works as a music theory and composition teacher at Jurmala Music College, and is a member of the Schola Gregoriana Rigensis singers.

Dubra's main musical inspiration can be traced to Gregorian chant and music of the Middle Ages. His earliest works were choral settings of Latin sacred texts, written when the church was still banned by the Soviet Regime. About his music, he says:

> "I try to write music in the style of meditation. Sometimes it longs for the hearer (especially when he is not ready for dreaming or imagination), but always it is like a call to heaven, sometimes like a very silent call. To listen to this music is to spend some still, soft time in the embrace of many sounds, which, despite the many climaxes, are mostly meant to awaken visionary thoughts. For all my works I had to count on a touch of

divinity to write - it means, I think, that I do not myself write the music. Music is always coming to me, and making me work. Therefore I don't work if I have no inspiration, ideas, or feeling. I don't think about structure - it naturally depends on the musical impulse. Certainly, experience also plays a special part. The style of my music is always in affinity with Gregorian chant or the music of the Middle Ages through the view of a man who lives in the present century.
More than this I cannot say - usually I think that all that I want to say I have said with my music... It will tell you everything much better than I can."

The opening chord of *Stetit Angelus* uses both static and moving parts on the same pitches in the women's voices, evoking the rising clouds of incense, then the tenor voices introduce a chant-based melody. Ascending and descending melodies in both soprano and alto ensue, again suggesting the billowing smoke of incense. As the women's voices go off into individual tempi the men sing a homophonic passage in parallel motion. A simple yet beautiful four-part passage follows, leading to the return of the tenor melody.

Stetit Angelus iuxta aram templi,
habens thuribulum aureum in manu sua.
Et ascendit fumus aromatum
in conspectu Domini
de manu Angeli.

An Angel stood near the altar of the temple,
holding a golden censer in his hand.
And the incense smoke ascended
before the presence of the Lord
from the Angel's hand.

I Am Not Yours **Blake Wilson**

Blake Wilson is a sophomore music major at the University of Louisville. He graduated from Lexington Catholic High School in 2012. He wanted to give his girlfriend a special present for Christmas, so he composed this work to one of her favorite poems, Sara Teasdale's I Am Not Yours. He gathered a group of friends to record it, and he presented it to her last Christmas.

I am not yours, not lost in you,
Not lost, although I long to be
Lost as a candle lit at noon,
Lost as a snowflake in the sea.

You love me, and I find you still
A spirit beautiful and bright,
Yet I am I, who long to be
Lost as a light is lost in light.

Oh plunge me deep in love -- put out
My senses, leave me deaf and blind,
Swept by the tempest of your love,
A taper in a rushing wind.

Sara Teasdale

Oiga, compae (Preludio y fugo sobre un tema de Manuel Briceño) **César Alejandro Carrillo**

César Alejandro Carrillo graduated from the *Instituto Universitario de Estudios Musicales* in Caracas, receiving his "license in music" with emphasis in choral conducting. He has done special studies with diverse international conductors such as Robert Sund (Sweden), Vic Nees (Belgium), Alice Parker (U.S.A.), and Ernani Aguiar (Brazil). He studied composition with renowned Venezuela pedagogue and composer Modesta Bor.

Mr. Carrillo is founder and conductor of *Cantarte Coro de Cámara* and assistant conductor of *Orfeón Universitario de la UCV*. *Cantarte* was chosen to perform at the Música Popular Caribeña in the *Festival América Cantat III*, celebrated in Caracas in 2000. He is in demand as an adjudicator and guest conductor. He has directed important choral gatherings both in Caracas and surrounding areas, and has represented Venezuela internationally through concerts and seminars in Europe, Asia, and America. He is considered one of Venezuela's most important composers and arrangers, and his works have received numerous prizes in composition contests.

Volume Three of the book *Choral Music of Latin American Authors* contains Mr. Carrillo's choral works to date. His music is published by the Santa Barbara Music Publishing and earthsongs.

Llora, llora, guitarrita,
acompaña mi dolor,
acompañame, se robaron
mi burrita, mi cobija,
mi machete y mi mujer.

Oiga, compae, que mire cómo son las cosas,
caramba se robaron mi burrita,
mi cobija, mi machete y mi mujer,
ay! compae, caray! ay! mi compae.

Esta sí que es una lava,
caramba, que no la puedo entender,
compae, que se roben mi burrita, mi cobija,
mi machete y mi mujer.

Que mire como llora, llora,
llora guitarrita mi dolor,
se robaron mi burrita,
mi cobija, mi machete y mi mujer.
Caray!

It is crying, crying, my guitar
accompanying my pain,
accompanying me, they have been stolen,
my she-donkey, my blanket,
my machete and my woman.

Hear my friend, look how things are,
Heck! They have been stolen, my she-donkey,
my blanket, my machete and my woman,
oh my friend, caray! Oh my friend!

Yes, this is a huge problem,
Heck! I cannot understand this,
my friend, that my she-donkey, my blanket,
my machete and my woman have been stolen.

Look how it cries, cries,
my guitar cries my pain,
they have been stolen: my she-donkey,
my blanket, my machete and my woman.
Caray!

Ride the Chariot **Traditional Spiritual, arr. Moses Hogan**

American musician Moses Hogan is best known as a composer and arranger of spirituals, although he began his career as a concert pianist. He won first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. He studied at The New Orleans Center for Creative Arts, Oberlin Conservatory of Music in Ohio, the Juilliard School in New York, and Louisiana State University in Baton Rouge. He founded the internationally acclaimed Moses Hogan Chorale in 1993. In the final years of his life, he became increasingly in-demand internationally as an arranger, conductor, and clinician. His contemporary settings of spirituals, original compositions, and other works have been enthusiastically accepted by audiences around the globe. He passed away in 2003 from a brain tumor. *Ride the Chariot* was arranged for the 35th Anniversary of the Albert McNeil Jubilee Singers, and was dedicated to Albert McNeil.

I'm gonna ride the chariot soon in the mornin'
Ride in the chariot soona in the mornin.'
Ride up in the chariot soon in the mornin'
an' I hope I'll join the band.

Singin' "Oh, Lord, have mercy
Oh Lord, have mercy.
Good Lord, have mercy on me.
Oh, Lord, have mercy on me.
An' I hope I'll join the band."

I'm gonna see my mother soon in the mornin.'
See my father soona in the mornin.'
Ride up in the chariot soon in the mornin'
an' I hope I'll join the band.

I'm gonna chatter with the angels soon in the mornin.'
Chatter with the angels soona in the mornin.'
Chatter with the angels soon in the mornin'
an' I hope I'll join the band.

SOM
2014
023

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *Conductor*

featuring

Won Joo Ahn, *student conductor*

and

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall
Monday ~~Sunday~~ Evening
February 24, 2014
7:00 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Gloria (Mass in C Major, op.48) (1816) — Franz Schubert (1797-1828)

Sarah Tubbesing, *soprano* — Erica Rust, *alto*
Kristofer Anderson, *tenor* — Nicholas D. Gray, *bass*
Won Joo Ahn, *piano*

Scaldava il sol di mezzo giorno (1582) — Luca Marenzio (c.1553-1599)

Der 269. Psalm (148+121) (1989) — Peter Planyavsky (b.1947)
Lobet den Herrn vom Himmel her
Won Joo Ahn, *student conductor*

Neue Liebeslieder Walzer (op.65) (1874) — Johannes Brahms (1833-1897)
No.1: Verzicht, O Herz, auf Rettung
No.2: Finstere Schatten der Nacht
John Combs, Nathaniel Mo, *piano*
Won Joo Ahn, *student conductor*

Glory, Glory, Hallelujah (2005) — Traditional Spiritual, arr. Howard Helvey (b.1968)

Patricia M. Edison, *solo*
John Combs, *piano*

CARDINAL SINGERS

Kyrie (Missa Alma Redemptoris) (1600) — Tomás Luis de Victoria (1548 - 1611)

Sanctus (Missa Papae Marcelli) (c. 1555/62) — Giovanni Pierluigi da Palestrina (1525/26 - 1594)

Ehre sei Gott in der Höhe (1846) — Felix Mendelssohn (1809 - 1847)

Sarah Tubbesing, *soprano* — Carlisle Schoner, *alto*
Sam Soto, *tenor* — Nicholas D. Gray, *baritone*

Stetit Angelus (2005) — Rihards Dubra (b. 1964)

I Am Not Yours (2013) — Blake Wilson (b. 1994)

Oiga, compae (1997) (Preludio y fugo sobre un tema de Manuel Briceño) — César Alejandro Carrillo (b. 1957)

Ride the Chariot (2001) — Traditional Spiritual, arr. Moses Hogan (1957 - 2003)

Haley De Witt, *soprano*

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Haley De Witt
Erin Shina
Sarah Tubbesing*
Kelly Welding

Soprano 2
Won Joo Ahn*
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Tenor 1
Cody Martin
Sam Soto
Blake Wilson

Tenor 2
Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton*

Alto I
Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee#

Alto 2
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

Bass 1
Bradley Detro
Nicholas D. Gray
Alex Kapp
Ethan James McCollum
Nick Peak

Bass 2
John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

**graduate student*
#UofL faculty

University Chorus

Bomi Lee, *director*

Won Joo Ahn, Sarah Tubbesing, Andrew Wheaton, *graduate assistants*

Soprano I
Laura Bower
Maria Franxman
Nala Kathleen Johnson
Jessica Kingery
Emma Powers
Briget Price
Ashley Sonne
Sarah Tubbesing*

Soprano II
Won Joo Ahn*
Ellen Akin
Isabella Henley-Brunton
Jacquelyn Davis
Treneese Hughes
Alicia Humphrey
Sarah Kapur
Abby McCarthy
A'Marie Rust
Cheyenne Shelby
Madeleine West

Tenor I
Foster Lucas
Cody Martin+

Tenor II
Kristofer Anderson
Timothy Blunk
Seon Hwan Chu+
Andrew Wheaton*
Stuart Wicke

Alto I
Phoebe Bell
Bailey Carter
Johnna Day
Amelia Ehmling
Holly Hankin
Lydia McCracken
Sidney Moss
Katie Olsen
Erica Rust
Mollie Stephens
Rachel Vaughan
Mea Ward

Alto II
Patricia M. Edison
Lillian Henry
Paige Harpring
Morgan Smallwood

Bass I
Jordan Bennett
Ethan James McCollum
Jamie Monck
Ray Powell
Justin Sierkowski
Leland Wilbert

Bass II
Johnny Flannigan

**graduate student*
+guest performer

SoM
2014
024

UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University of Louisville
Concert Band

Dr. Mark J. Lynn, *conductor*

University of Louisville
Symphonic Band

Dr. Amy I. Acklin, *conductor*

Tuesday Evening
February 25, 2014
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

University Concert Band
Dr. Mark J. Lynn, *conductor*

Downtown Dash (2009) — Nathan Daughtry (b. 1975)

Songs of Old Kentucky (2005) — Brant Karrick (b. 1960)
I. John Riley (with Wayfaring Stranger)
II. Barn Dance

Courage (1919) — Harold Bennett (1881-1956), Arr. Nicholas Contorno

Bradley Jopek, *conductor*
In partial fulfillment of the Master of Music degree

May (The Spring Dawn) (2012) — Matt Wetmore (b. 1989)

Kirkpatrick Fanfare (1999) — Andrew Boysen, Jr. (b. 1968)

INTERMISSION

University Symphonic Band
Dr. Amy I. Acklin, *conductor*

The Lambs' March (1914/2011) — John Philip Sousa (1854-1932)

Sean McKinney, *conductor*
In partial fulfillment of the Master of Music degree

Canzona (1951) — Peter Mennin (1923-1983)

Bagatelles for Band (1962) — Vincent Persichetti (1915-1987)
I. Vivace
II. Allegretto
III. Andante Sostenuto
IV. Allegro con spirito

Requiem (2013) — David Maslanka (b. 1943)

Lauds (Praise High Day) (1992) — Ron Nelson (b. 1929)

PROGRAM NOTES

Downtown Dash - Nathan Daughtry

Composer and percussionist Nathan Daughtrey has distinguished himself in recent years as an artist of great range. Described as "fresh and imaginative" (Percussive Notes) and "evocatively crafted" (IU Herald Times), his works have been performed by individuals and ensembles of all levels at festivals and venues around the world, including the Percussive Arts Society International Convention, the International Double Reed Society Conference, and the Midwest Band & Orchestra Clinic.

Downtown Dash is meant to depict a brisk 5K road race through the city streets surrounded by towering skyscrapers. The runners are all assembled behind the starting line, anxiously awaiting the horn or gun to go off. Because there are so many runners, even after the race starts, no one is able to move very quickly until the pack thins out. Each mile of the race has its own musical character. During the first mile you are finally able to settle into your own comfortable stride. You start to pick up the pace a bit during mile 2 as the music moves into 3/4 time. During mile 3, fatigue is starting to set in as you pick up the pace even more, depicted by the low brass taking over and moving the key into D minor. As you reach the last tenth of a mile, the finish line is now in your sights, so you break into an all-out sprint to the finish.

- Program Note by C. Alan Publications

Songs of Old Kentucky - Brant Karrick

Brant Karrick is currently the Director of Bands at Northern Kentucky University after receiving degrees from the University of Louisville, Western Kentucky University, and Louisiana State University. He is also an active guest conductor, adjudicator, clinician, composer, and arranger. Within this two-movement work, Karrick utilizes five tunes—"John Riley," "The Lonesome Scenes of Winter," "Sourwood Mountain," "Frog Went-A-Courting," and "Loving Hannah"—joined together from a folk song collection complied in the early 20th century by Josephine McGill and Loraine Wyman. These folk songs are a representation of the rich Scottish and English heritage brought to Kentucky through westward migrations and pioneers who settled in the Appalachian and Cumberland Mountains since the 1670s. During the fall 2005, Karrick wrote the piece for the Kentucky Music Educators Association District IX All-District Band and was premiered shortly after on January 14, 2006.

- Program Note by Brad Jopek

Courage - Harold Bennett

In 1881, Henry Fillmore was born into a musical family in Cincinnati, Ohio. He attended the Cincinnati Conservatory of Music before becoming a circus bandmaster and directing the Shriners Temple Band in Cincinnati and rehearsing several high school bands in Florida. Fillmore took on the pseudonym Harold Bennett whenever he composed easy marches. Written in 1919, *Courage* was published in the third volume of his popular Bennett Band Book series. The arranger, Dr. Nicholas J. Contorno recently passed away and was the Director of Music Programs, bands, and orchestras, at Marquette University in Milwaukee, Wisconsin. He was an ASCAP award-winning composer and arranger for several music publishers; a guest soloist, conductor, adjudicator, and clinician in numerous states throughout the country; and held countless positions of several national music organizations.

- Program Note by Brad Jopek

May (The Spring Dawn) - Matt Wetmore

Matt Wetmore is currently pursuing a Masters in Music Composition at the University of Louisville. He is originally from Charlotte, North Carolina, and graduated magna cum

laude from East Carolina University earning a Bachelor's degree in Music Theory and Composition in 2012. *May (The Spring Dawn)* comes from a suite for wind band depicting the twelve months of the year and utilizes variable instrumentation allowing multiple combinations of instruments to play the work as originally composed. Wetmore's favorite month of the year is May as it is the transition from spring to summer filled with "majesty, excitement, and anticipation." Listen as the warm breezes flow across rolling hills, picturesque forests, through stunning rays of sunshine, and over trickling streams.

- Program Note by Brad Jopek

Kirkpatrick Fanfare - Andrew Boysen, Jr.

James C. Kirkpatrick was a prominent politician in the state of Missouri and currently holds the record for longest tenure as Secretary of the State from 1965 to 1985. After his death in 1997, Central Missouri State University, his alma mater, commissioned Andrew Boysen, Jr. to compose a piece for the dedication ceremony in March 1999 of the new James C. Kirkpatrick Library which houses children's resources for education and Library Science majors. This work contains an Irish feeling and includes a strain from *Danny Boy*. Driving rhythms throughout the ensemble and declarative brass figures make up the fanfare portions of the work. Boysen is presently an assistant professor at the University of New Hampshire conducting the wind symphony and teaching conducting, composition, and orchestration. His degrees include a Doctor of Musical Arts in wind conducting from Eastman School of Music, a Master of Music in wind conducting from Northwestern University, and a Bachelor of Music in music education and composition from the University of Iowa.

- Program Note by Brad Jopek

The Lambs' March - John Philip Sousa

John Philip Sousa was an American composer and conductor, and is recognized most for his prolific output of marches for band. Sousa wrote 136 marches over the span of his career, the most famous being *The Stars and Stripes Forever*, which became the official march of the United States of America. From 1880 to 1892, Sousa was the conductor of the U.S. Marine Band, but he is most remembered because of his civilian band that toured from 1892 until 1931.

The Lambs' March is a light and cheerful march that Sousa wrote for his civilian band. The march was dedicated to The Lambs Club Restaurant and Bar, a high-end establishment on 44th Street in New York City. Similar to many of Sousa's marches, this piece features abrupt changes in texture and instrumentation between the strains, focusing on the pairings of military-style march sections with more lyrical, dance-like passages.

Canzona - Peter Mennin

Peter Mennin began his formal musical training at the Oberlin Conservatory and continued at the Eastman School of Music, where he earned his bachelor's and master's degrees in 1945 and the Ph.D. in 1947. Mennin taught composition at The Juilliard School from the conclusion of his doctorate until 1957 and later served as the president at Juilliard from 1962 until his death. His time at Juilliard was only interrupted by a year in Europe as a Fulbright and Guggenheim Fellow, followed by four years as director of the Peabody Conservatory of Music in Baltimore, Maryland. Mennin's music output was substantial, including nine symphonies, several concertos, and multiple works for wind band, most notably his *Canzona*.

The composer describes Canzona as "a short, brisk work, which opens with a declamatory idea expressed in massed sonorities. Next a broad melodic line is introduced and supported by powerful rhythmic figurations. This is followed by a cantabile section. These materials are developed and expanded, and the piece closes with the opening statements brought back in a more dramatic presentation."

Bagatelles for Band - Vincent Persichetti

Vincent Persichetti was a prolific American composer, with an output of approximately 120 works. After completing his education with a doctorate degree from the Philadelphia Conservatory, he was invited to join the composition faculty at The Juilliard School, where he taught for the remainder of his career. Several of Persichetti's works are major components of the wind band repertoire, including his *Symphony for Band, Divertimento for Band,* and *Psalm for Band,* among others.

Bagatelles for Band (Op. 87) was commissioned by Dartmouth College and premiered in May 1961. The four movements represent the light style that is representative of a bagatelle. Persichetti had commented that he did not accept commissions unless he had ideas at the time for that ensemble. He said, "If I hear an idea, I don't just hear a tune or a harmony; I hear it in a medium."

Requiem - David Maslanka

David Maslanka was born in New Bedford, Massachussetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed. Maslanka's music for winds has become especially well known. Among his forty-plus works for wind ensemble and band are Symphonies 2, 3, 4, 5, 7, 8, and 9, twelve concertos, a Mass, and many concert pieces. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.

Requiem was commissioned by a consortium led by the Brooklyn Wind Symphony, and Artistic Director Jeff W. Ball, and premiered by the ensemble in New York City on June 15, 2013. The words of the composer regarding this piece are as follows:

> "A Requiem is a Mass for the dead. This relatively brief instrumental piece with the title Requiem is not a Mass, but serves a parallel function – the need to lay to rest old things in order to turn the mind and heart toward the new…I have an abiding interest in why humans go to war. I have recently read much about World War II, and was confronted once again with the awful fact of fifty million needless deaths. Shostakovich thought of every one of his compositions as a tombstone, and wished he could have written a separate memorial piece for every person who died in war…I do believe that we are in a major transitional time, and that this transition happens first in each of us. My Requiem is both for the unnamed dead of all wars, and for each person making their own inner step, saying goodbye in order to say hello."

Lauds - Ron Nelson

Ron Nelson, a native of Joliet, Illinois, received his Bachelor of Music degree in 1952, a Master's degree in 1953, and a Doctor of Musical Arts degree in 1956 from the Eastman School of Music at the University of Rochester. Dr. Nelson serves on the music faculty at Brown University, where he has taught since 1960. He has gained wide recognition as a composer of choral, band, and orchestral works.

Lauds (Praise High Day) is an exuberant, colorful work intended to express feelings of praise and glorification. Lauds is one of the seven canonical hours. This piece received its world premier by the United States Air Force Band under the direction of Lt. Col. Alan L. Bonner at the CBDNA/NBA Conference in Charlotte, North Carolina, on January 24, 1992.

- Program Notes by Sean McKinney

University Concert Band

Dr. Mark J. Lynn, *conductor*

Flutes

Caitlin Beach – Sociology
Alena Colborn – Communications
Emerald Dunn – Communications
Cathy Faughender – Nursing
Andrea Kane – Music Education
Lauren Morris – Music Education
Hannah Pope – Music Education

Oboe

Benjamin Gutman – Music Performance

Clarinets

Jessica Abney – Nursing
Josh Barnes – Music Education
Jake Campbell – Music Education
Hayley Collins – Health & Human Perf.
Tony Johnson II – Music Education
J.R. Majors – Music Education
Adam McIntyre – Music Education
Roger Riddick II – Social Work
Julianne Rinehart – Undecided
Aaron Sanderfer – Mechanical Engineering
Jesse Wisdom – Computer Info Systems

Bassoon

Ceryse Duncan – Elementary Education

Alto Saxophones

Alexander Bizianes – Fine Arts
Megan Campbell – Music Therapy
Jake Daniels – Music Education
Lawrence McCrobie – Music
Amber M. Robinson – Communications
Blake Schneider – Music and Finance
Megan Seldon – English and Humanities

Tenor Saxophone

Nolan Aud – Music Education

Baritone Saxophone

Jordan Pullen – Music

Horns

Lauren Bajek – Psychology
Samuel Hornbuckle – Music Education
Garrett Weeks – Music Therapy
Katie Van Zile – Communications

Trumpets

Holly Boyles – Music Education
Rachel Hibser – Music Education
Damien Hicks – Music Education
Christopher Labrum – Music Performance
Matthew Larson – Physics and Music
Lucas Menser – Music Education
Noah Peak – Music Education
Heather Shelton – Music Education
Nathan Yothers – Music Education
Michael Young – Atmospheric Sciences

Trombones

Matthew Batteiger – Music Education
Joseph Beeber – General Music
Brian Herald – Music Ed & Composition
Brandy Marcum – Music Education
Gary Smith – Graphic Design

Euphoniums

Christopher Cusick – Mechanical Eng
Hardy Kikuchi – Music Therapy

Tubas

Abner Miralda – Arts & Sciences
Maxwell Payne – History

Percussion

Aimee Edelen – Music
Kameron Graham – Music Education
Forest Kelly – Music
Benjamin Mead – Mechanical Engineering
Kendrick Pennington – Biochemistry
Chandler Pierce – Music Education
Mclean Shutt – Political Science

University Symphonic Band

Dr. Amy I. Acklin, *conductor*

Piccolo

Nicole Peterson+	Fort Mitchell, KY

Flutes

Kaeli Keables	LaGrange, KY
Jessica Majors	White Plains, KY
Kelsey Prall	Henryville, IN
Ben Gutman	Floyds Knobs, IN

Oboes

James Hardaway+	Jeffersonville, IN
Mitchell Rollins	Mayfield, KY
Hagan Zoellers	London, KY

Clarinets

Michelle Gilfert+•	Louisville, KY
Brandy Marcum	Louisville, KY
Nichelle Wolfe	Dry Ridge, KY
Matthew Batteiger	Murray, KY
Elise Bauer	Louisville, KY

Bass Clarinets

Alex Enyart	Alexandria, KY
Lucas Hampton	Dry Ridge, KY

Contra Alto Clarinet

David Elliott•	La Porte, IN

Bassoon

David Gould+	Pewee Valley, KY

Alto Saxophones

Nathan Cucilovic+	Louisville, KY
Adam McIntyre	Louisville, KY
Nick Burke	Louisville, KY

Tenor Saxophone

Allen Schultz	Louisville, KY

Baritone Saxophone

Cambron Little	Owensboro, KY

Horns

Jake Campbell+	Greer, SC
Andrew Osborn	Lexington, KY
Brad Jopek•	Louisville, KY
Josh Goodman	Fairfield, OH
Hannah Doyle	New Castle, KY

Trumpets

Sean McKinney+•	Broken Arrow, OK
Kristian Kemker	Salem, IN
Luke Stevens	Louisville, KY
David Jaffe•	Louisville, KY
Sam Loomis	Florence, KY
Joe Meibers	Winchester, KY

Trombones

Josh Barnes+	Taylors, SC
Liz Walker	Louisville, KY
Chris Cusick	Louisville, KY

Bass Trombone

Sam Hornbuckle	Louisville, KY

Euphoniums

Jared Anderson+	Louisville, KY
Rachel Casey	Harrodsburg, KY

Tubas

Matheus Silva+	Sao Paulo, Brazil
Lauren Morris	Crestwood, KY

Percussion

Kourtney Howard+	Frankfort, KY
Joey Beeber	Louisville, KY
Ryan Johnson	Jeffersonville, IN
Michael Cowan	Russellville, KY
Sami Sankey	Elizabethtown, KY
Stephen Baker	Louisville, KY

Double Bass

Pauline Ottaviano	Manilus, NY

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• Denotes Graduate Student

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JAZZ FEST – International Concert
Bruno Mangueira, *guitar*

Thursday, February 27, 2014
Comstock Concert Hall

8:00 Featured concert - $10 / $5

Bruno Mangueira, *guitar*

with

Wilson Wilder & Claudia Martinez, *guitars*
Diego Lyra & Kendall Carter, *piano & keyboards*
José Oreta, *bass* Pedro Augusto, *drum set*
Ben Hogan & Israel Cuenca, *percussion*

Samba
Arguto
Sopro de Vida
Meditação (Meditation) A.C. Jobim & Newton Mendonça
Choro #5

University Symphony Orchestra
Kimcherie Lloyd, *director*

Jazz Ensemble I
John La Barbera, *director*

Bianca
Naquele Tempo Pixinguinha & Benedito Lacerda
Fazenda Santa Maria
Canavial

All compositions and arrangements by Bruno Mangueira unless noted.

(for Symphony Orchestra & Jazz Ensemble personnel, see page 52)

Bruno Mangueira is sponsored by: Louisville Jazz Society

Bruno Mangueira is one of Brazil's finest jazz and bossa nova musicians. Guitarist, composer and arranger, Bruno is a virtuoso who plays bossa nova and other Brazilian styles with passion and authenticity. He has performed with many of Brazil's most recognized contemporary artists including Toninho Horta, Nailor Proveta and Léa Freire. Recent performances include serving as a guest soloist, composer and arranger in concert with Paulo Jobim and Orquestra Popular do Cerrado, the University of Cincinnati College-Conservatory of Music's Philharmonia Orchestra & Jazz Ensemble and Campinas Symphony Orchestra. Mr. Mangueira is also well versed in the American jazz language and repertoire.

Mr. Mangueira has taught at the Music School of São Paulo – Tom Jobim from 2009–2011. In addition, he has taught at the guitar workshop for the XVI International Winter Festival of Domingos Martins and master classes for the Jazz Studies program at the University of Cincinnati. He is currently a professor at the University of Brasilia.

Many of Bruno's compositions for small ensemble, big band and symphony orchestra are featured on his 2010 self titled CD, which was released with concerts in Sao Paulo and New York City, and pre-selected for the 2011 Brazilian Music Award. His new album CAMBURI, his second, introduces a collection of original music showcasing various Brazilian styles blended with jazz accents, featuring acclaimed guest artists Leila Pinheiro, Filó Machado and Gilson Peranzzetta.

Mr. Mangueira was born in Vitória, Brazil and received a Doctor of Music from the University of Campinas, with a doctorate scholarship period at the University of Cincinnati.

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Jazz Fest 2014

The Jamey Aebersold Jazz Studies Program at the University of Louisville School of Music presents

Jazz Fest 2014

Bruno Mangueira, guitar
Thursday, February 27 • 8:00 pm • Comstock Hall • $10

Christian McBride Trio
Friday, February 28 • 8:00 pm • Comstock Hall • $15

Sean Jones, trumpet
Saturday, March 1 • 8:00 pm • Comstock Hall • $15

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JAZZ FEST 2014

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The Louisville Jazz Society
Jamey Aebersold Summer Jazz Workshops
UofL School of Music – Dr. Christopher Doane, Dean

Artist accommodations furnished by:
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Quality Inn & Suites

Media support provided by:
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Special thanks to:
John Ritz – program layout, poster & cover design

Thanks to the School of Music Staff and Supporters:
Angela Keene, Matt Crum
Debby Kalbfleisch, Baely Slaton,
Brad Ritchie, Penny Brodie, Paul Detwiler

Piano technician:
Shawn Brock

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Shawn Brock

A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts to bring jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The school is especially pleased to welcome to Louisville our special guests; Brazilian guitarist Bruno Manguiera, trumpeter Sean Jones, and multiple Grammy award-winning bassist Christian McBride and his trio.

The appearance and residency of Christian McBride at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for providing this important endowment.

We also offer a special welcome to Bruno Manguiera who has been a special music faculty colleague in Brazil in working with our jazz student exchange program sponsored by the U.S. Department of Education and the Fund for the Improvement of Post Secondary Education (FIPSE).

It should be noted that our Jazz Fest for 2014 will mark the upcoming retirement of jazz studies faculty member and leader of our Jazz Ensemble I, John LaBarbera. John's leadership and contributions to the growth and success of the Jazz Studies program has been notable. Fortunately for future students, John will be continuing to work with our students in jazz composition and arranging in future years. We congratulate and thank John for his remarkable career in jazz and for all his many contributions to our school.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

We're proud to present Jazz Fest as one of the major annual events in the musical life of the University and our community in celebration of the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2014.

The Jamey Aebersold Jazz Studies Program:
Serious about America's music - JAZZ!

Jamey Aebersold (retired), Lecturer - Jazz Improvisation

Ansyn Banks, Associate Professor - Trumpet, Jazz Improvisation, Jazz Styles, Jazz History, Repertory Ensemble, Combo

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Gerald Tolson, Professor - Jazz Ensemble II, Jazz History, Jazz Methods, Jazz Pedagogy

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Craig Wagner, Lecturer - Guitar, Repertory Ensemble, Combo

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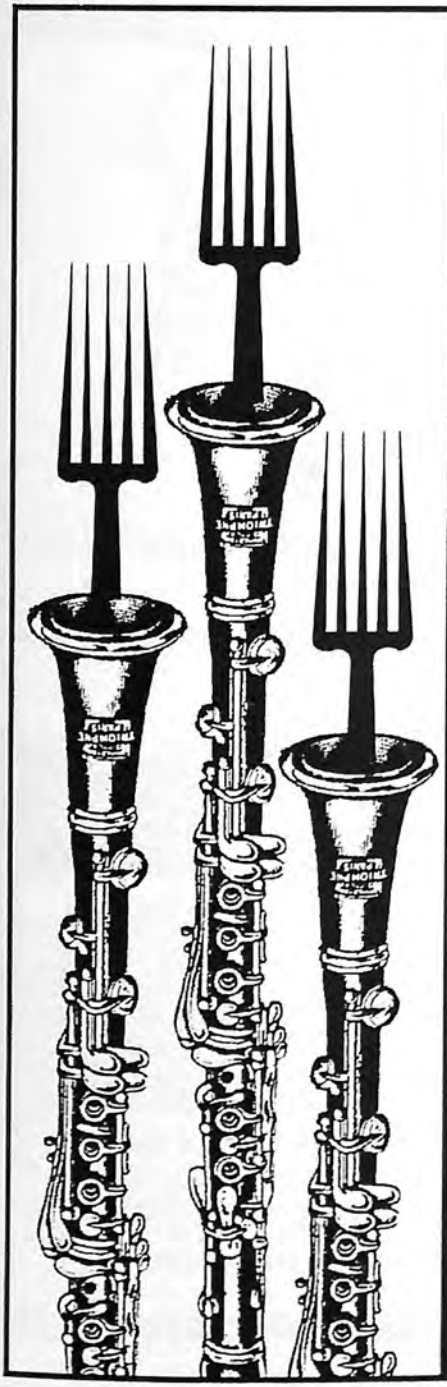

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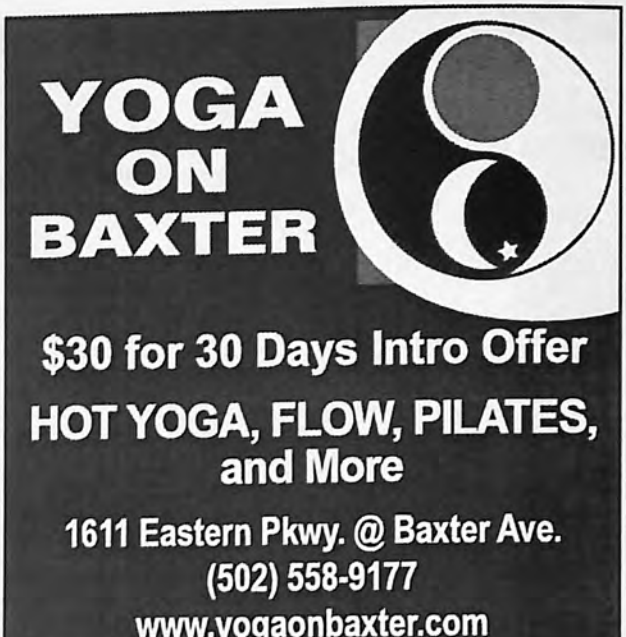
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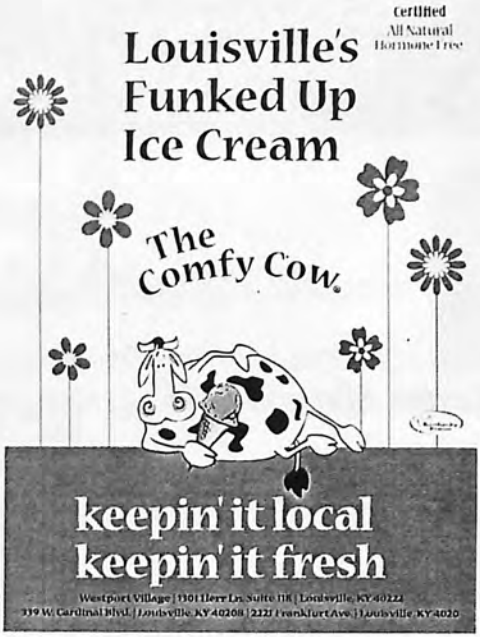
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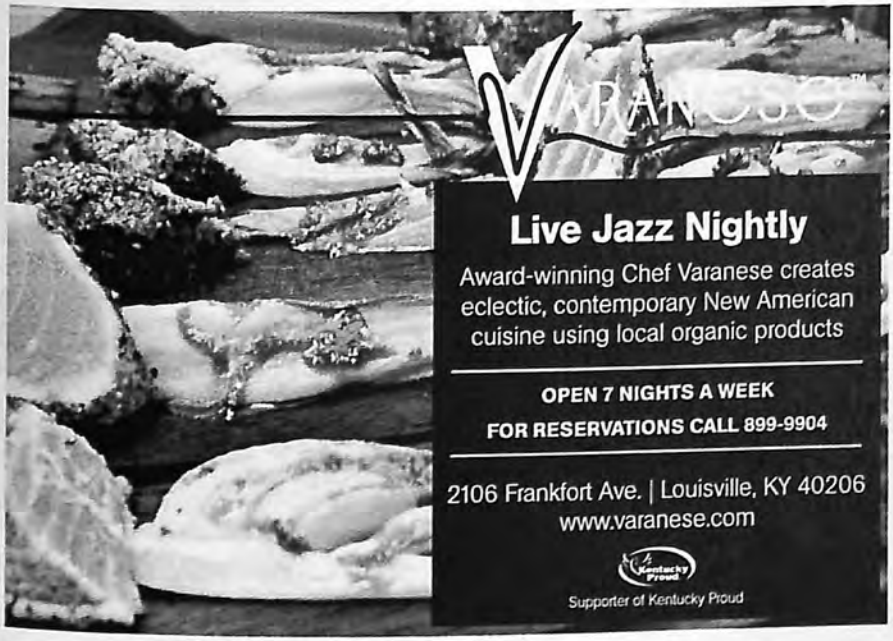

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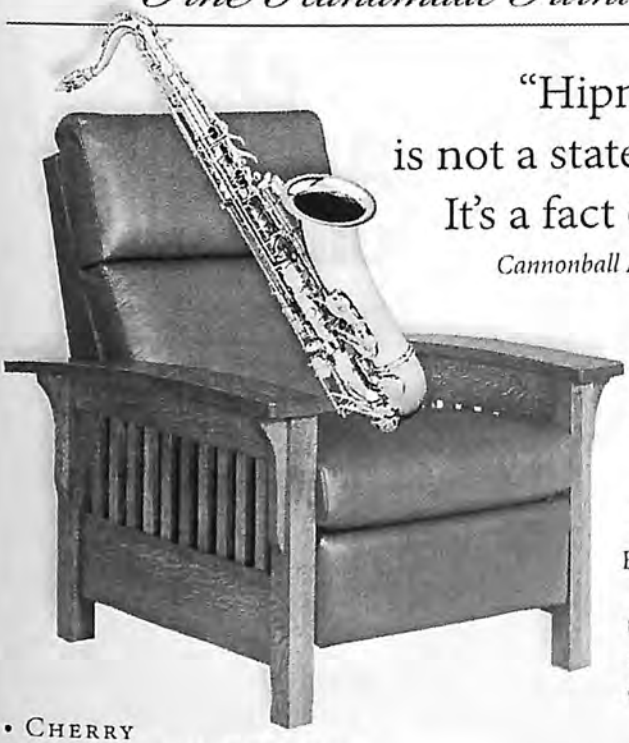

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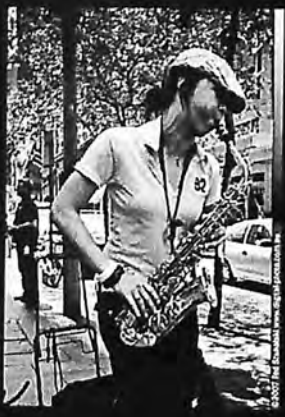

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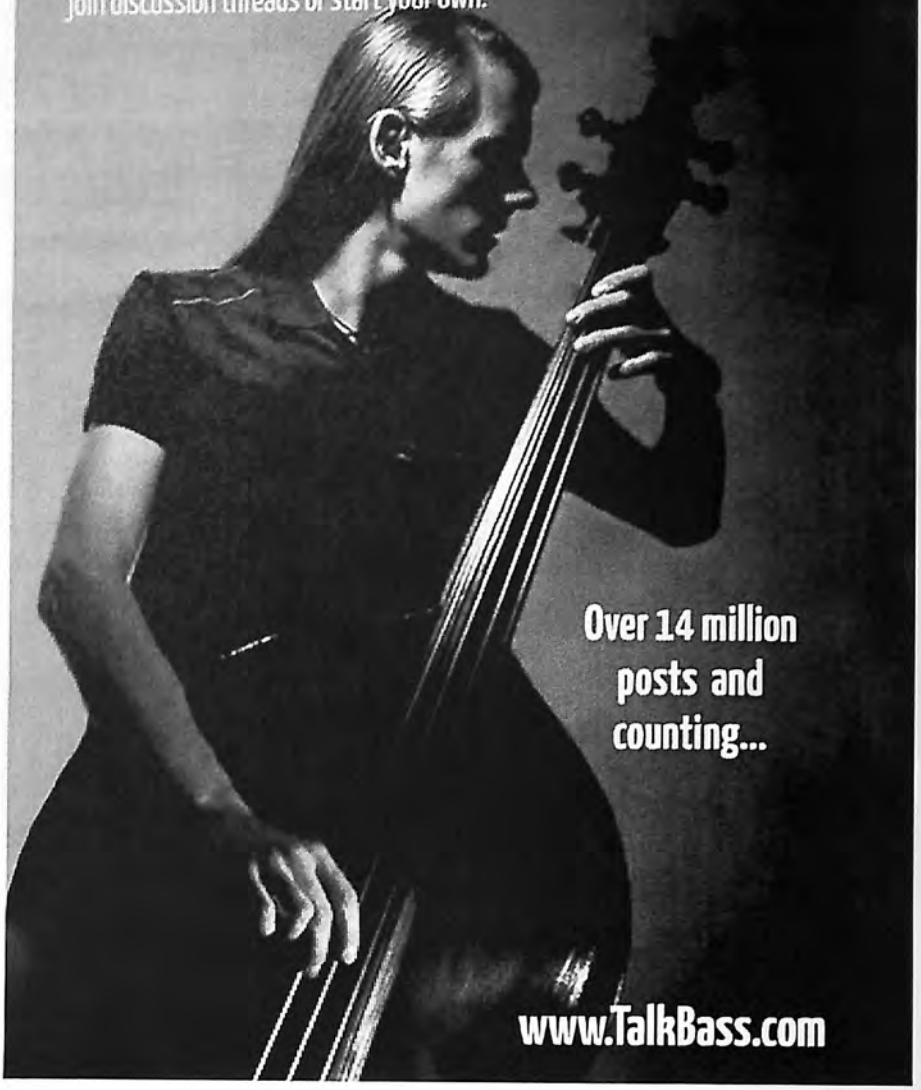

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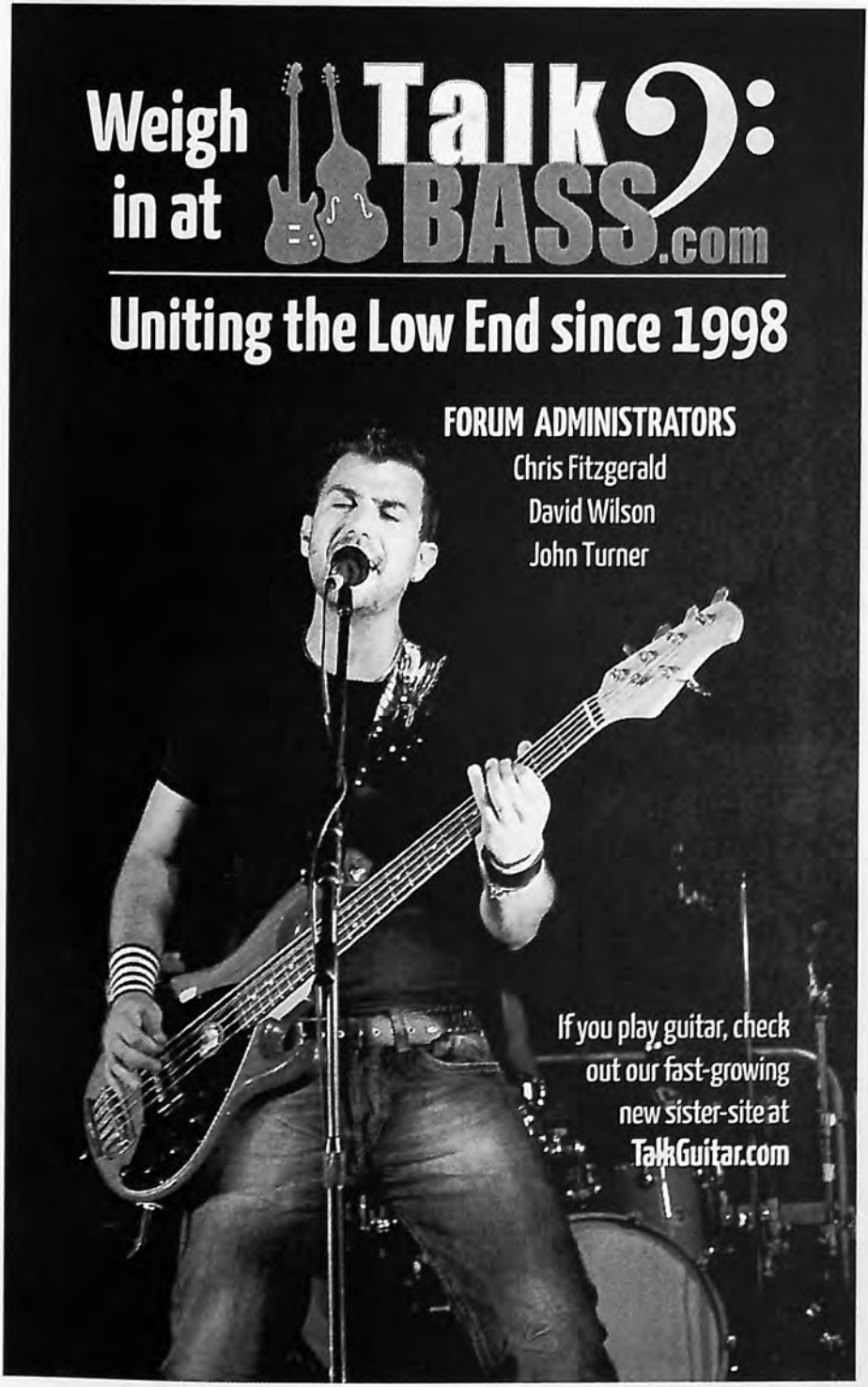
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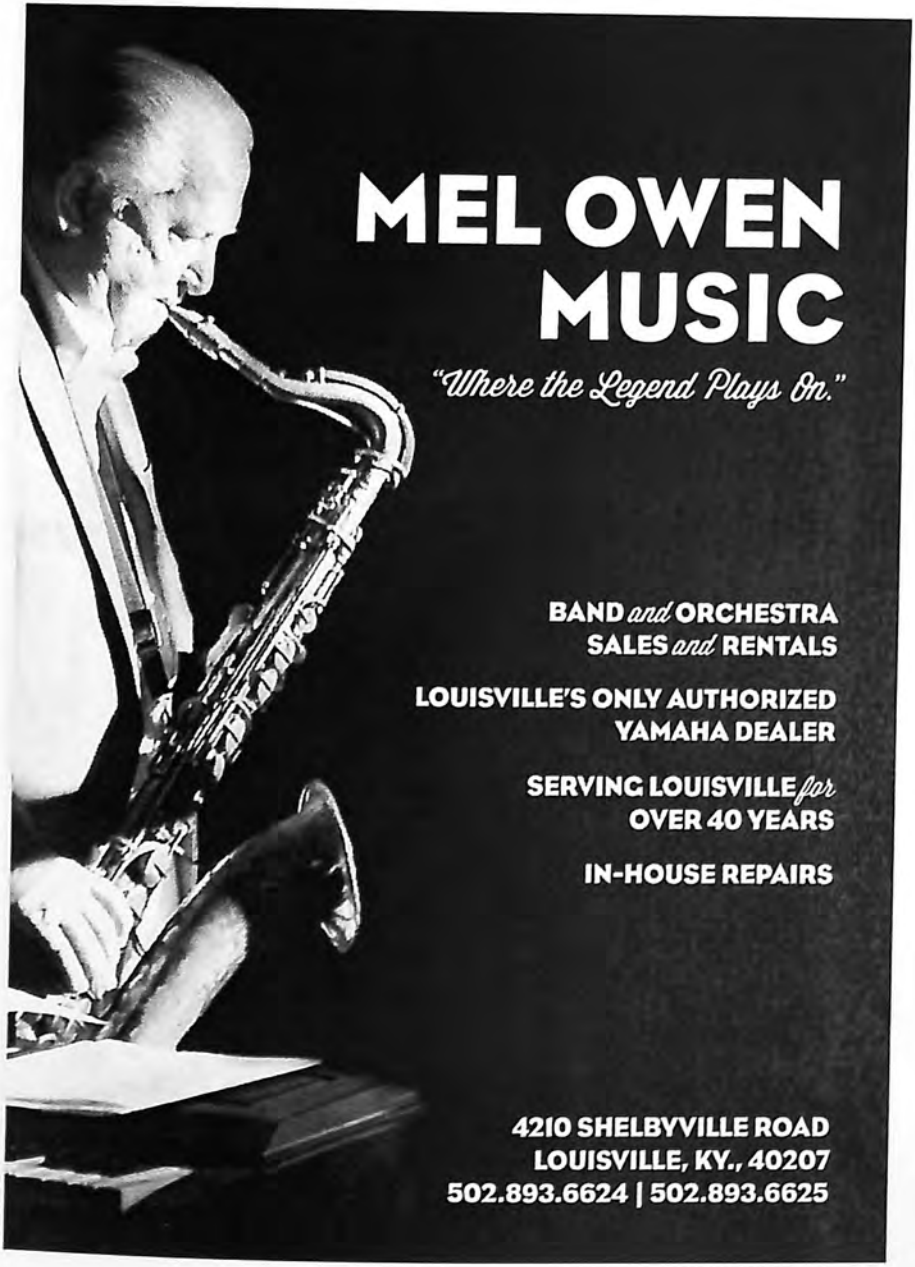
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Mr. Mangueira has taught at the Music School of São Paulo – Tom Jobim from 2009–2011. In addition, he has taught at the guitar workshop for the XVI International Winter Festival of Domingos Martins and master classes for the Jazz Studies program at the University of Cincinnati. He is currently a professor at the University of Brasilia.

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Mr. Mangueira was born in Vitória, Brazil and received a Doctor of Music from the University of Campinas, with a doctorate scholarship period at the University of Cincinnati.

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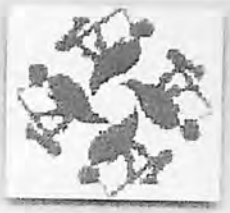

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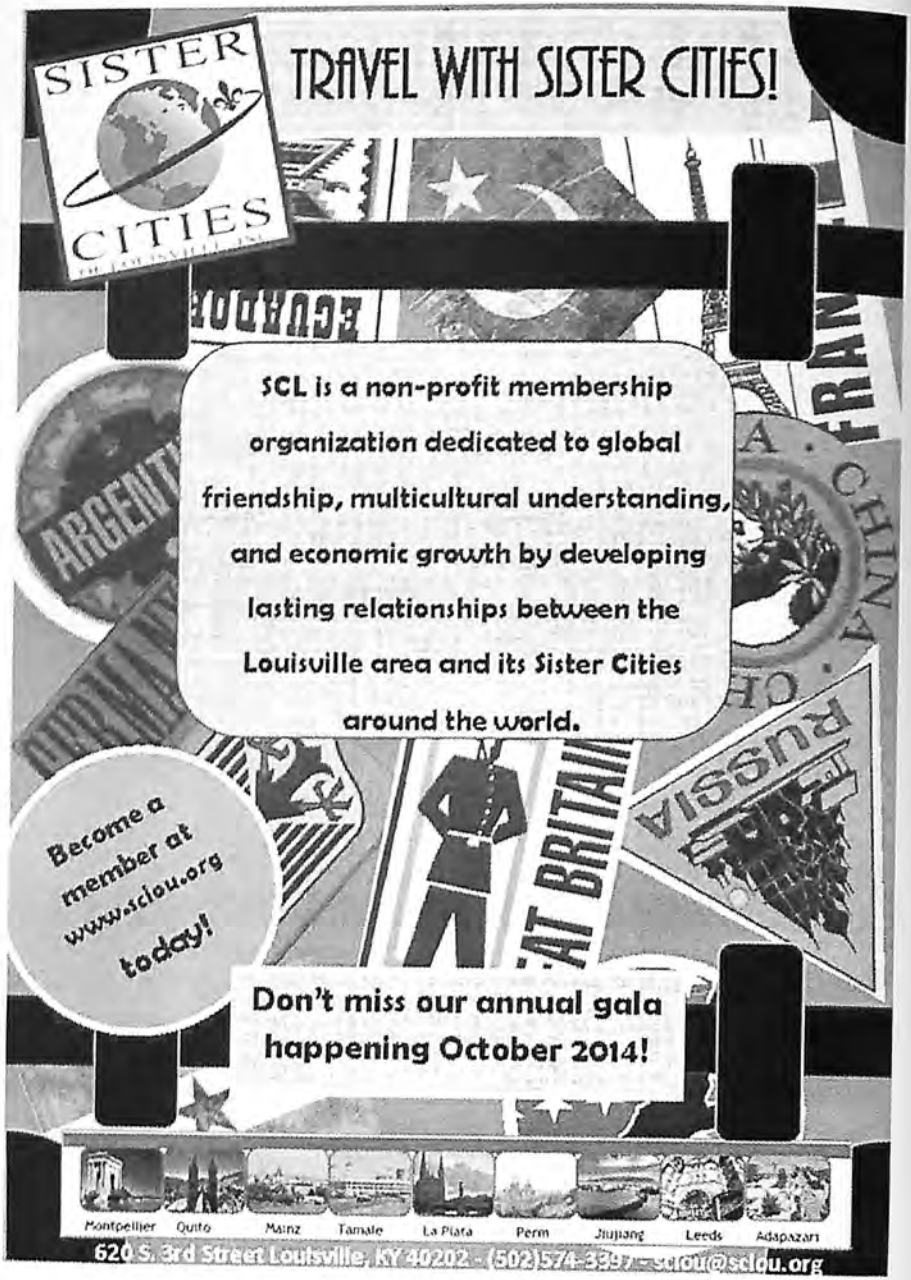
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- Anna Murakawa
- Steve Kinnamon
- Mat Madonia
- Jalisha Boyd
- Caitlyn Edwards
- Jacob Head
- Amelia Lant
- Hye Jin Jung

Second Violin
- Marina Konishi-Comfort
- Mary Grace Reed
- Riki Matsui
- Katie Tyree
- Hannah Chalk
- Carlton Oldham
- Railianis Batista Montero
- Chloe Meinshausen
- Kyle Barber
- Franzeli Sharp

Viola
- Sam Meade
- Chelsea Cook
- Prangchat Fakto
- Sydney Fogle
- Justin Giarusso
- Will Marshall
- Morganne McCool
- Amber Crist
- Jaime McIntosh

Cello
- Ryan Snapp
- Ian Schroeder
- Anna Patterson
- Jared Murray
- Hannah Soren
- Jared Latta
- Nick Volpert
- Grace Kim
- Emily Allen
- Harrison Reed
- Nick Weiner
- Kayla Johnson
- Chelsea Getty
- Kyle McKay
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- Anne Parsons

Bass
- Jordan Wright
- Sydney Simpson
- Ian Elmore
- Catherine Craig
- Liam Fisk
- Pauline Ottaciano
- Marie Knueven
- Isaiah Thomas-Turner

Flute
- Carrie Ellis
- Meaghan Spencer
- Jabez Co

Oboe
- Scott Sams
- Teil Buck
- Erin Elliott

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- Samantha Holman
- Alex Enyart
- Katie Teremi

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- Jackie Royce
- Katie Saylor
- Anna Garman

Horn
- Tyler Taylor
- Seth Berkenbosch
- Ian Wolfe
- Andrew Osborn

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- Nick Calcamuggio
- Erika Howard
- Chris Pate

Trombone
- Tim Hutchens
- Tom Macaluso

Bass Trombone
- Michael Tignor

Tuba
- Joe Kohake

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- Travis Nestor
- Spencer Zembrodt
- Joseph Beeber
- Tony Johnson
- Samantha Sanky

University Jazz Ensemble I

John La Barbera, *Director*

Saxophones
- Melanie Burrier, *flute*
- Ashley Miller, *alto*
- Dylon Jones, *alto*
- Thiago Fernandes, *tenor*
- Jon Driver, *tenor*
- Lucas Miller, *baritone*

Trombones
- Mike Smith
- Ethan Evans
- Sebastian VanHorn
- Michael Tignor

Trumpets
- Arabo Bey
- Nick De Jarlais
- Clay Parler
- Nick Kaizer
- Erika Howard

Rhythm
- Will Wilder, *guitar*
- Diego Lyra, *piano*
- Jose Oreta, *bass*
- Elias Weidman, *drums*
- Ben Hogan, *drums*

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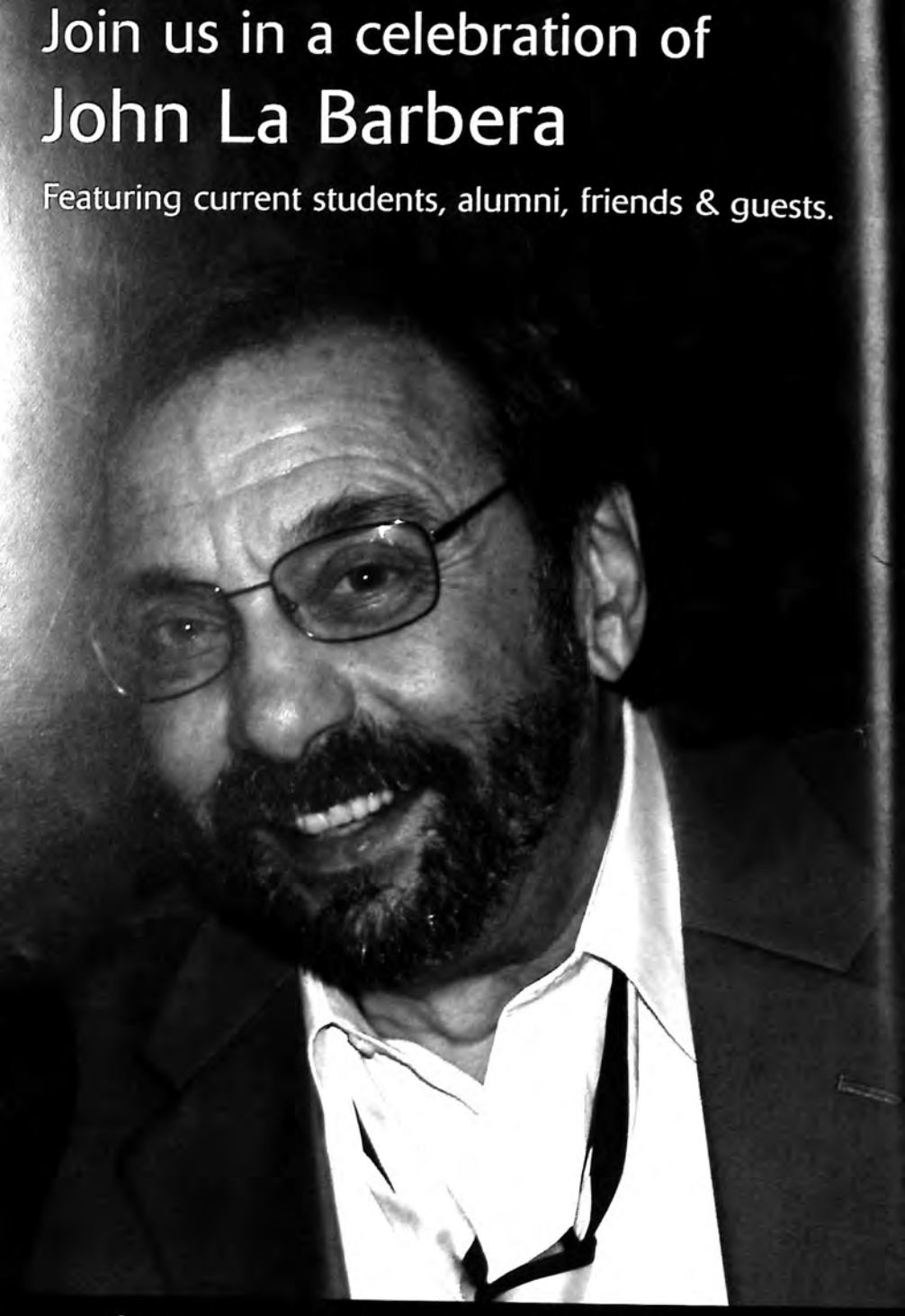

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All proceeds will be allocated to a scholarship fund established in Mr. La Barbera's name.

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Christian McBride Trio
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A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts to bring jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The school is especially pleased to welcome to Louisville our special guests; Brazilian guitarist Bruno Manguiera, trumpeter Sean Jones, and multiple Grammy award-winning bassist Christian McBride and his trio.

The appearance and residency of Christian McBride at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for providing this important endowment.

We also offer a special welcome to Bruno Manguiera who has been a special music faculty colleague in Brazil in working with our jazz student exchange program sponsored by the U.S. Department of Education and the Fund for the Improvement of Post Secondary Education (FIPSE).

It should be noted that our Jazz Fest for 2014 will mark the upcoming retirement of jazz studies faculty member and leader of our Jazz Ensemble I, John LaBarbera. John's leadership and contributions to the growth and success of the Jazz Studies program has been notable. Fortunately for future students, John will be continuing to work with our students in jazz composition and arranging in future years. We congratulate and thank John for his remarkable career in jazz and for all his many contributions to our school.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

We're proud to present Jazz Fest as one of the major annual events in the musical life of the University and our community in celebration of the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2014.

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Chris Fitzgerald, Assistant Professor - Bass, Piano, Jazz Theory, Jazz Improvisation, Jazz Class Piano

Mike Hyman, Lecturer - Drum Set

Samir Kambarov, Lecturer – Jazz Improvisation

John La Barbera, Professor - Jazz Ensemble I, Jazz Composition & Arranging, Music Industry

Gerald Tolson, Professor - Jazz Ensemble II, Jazz History, Jazz Methods, Jazz Pedagogy

Michael Tracy, Professor - Program Director, Saxophone, Jazz Repertoire, Combo

Craig Wagner, Lecturer - Guitar, Repertory Ensemble, Combo

Tyrone Wheeler, Lecturer - Bass, Combo

Graduate Assistants
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Arabo Bey – Thiago Fernandes – Luke Miller – Claudia Martinez

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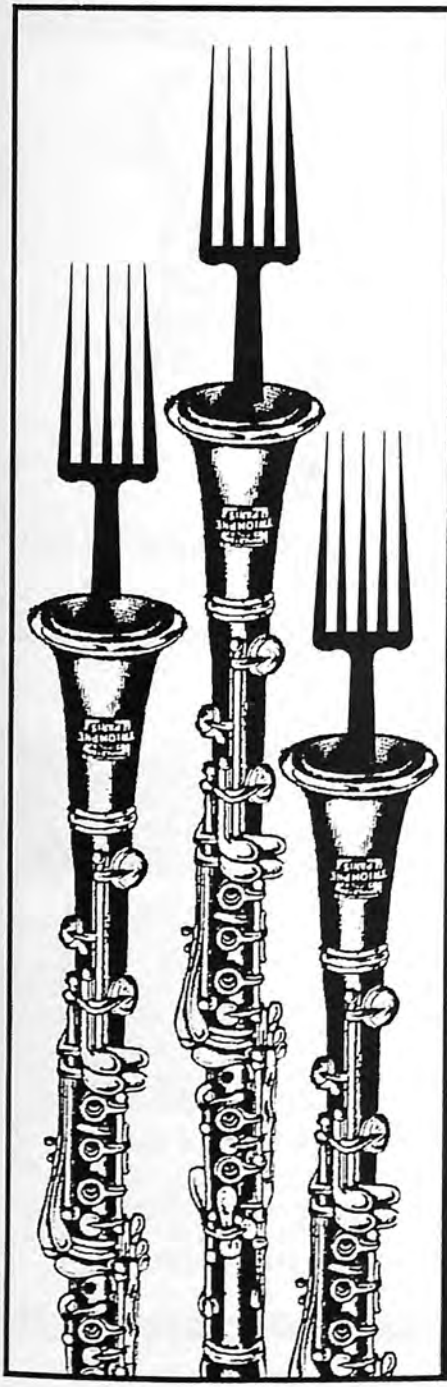

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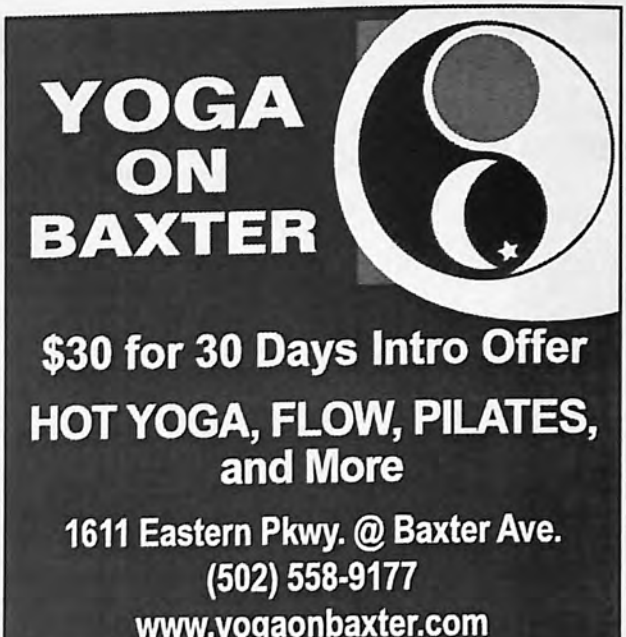
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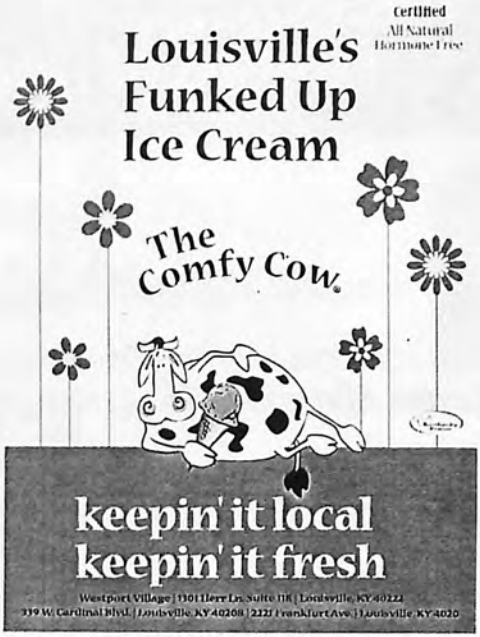
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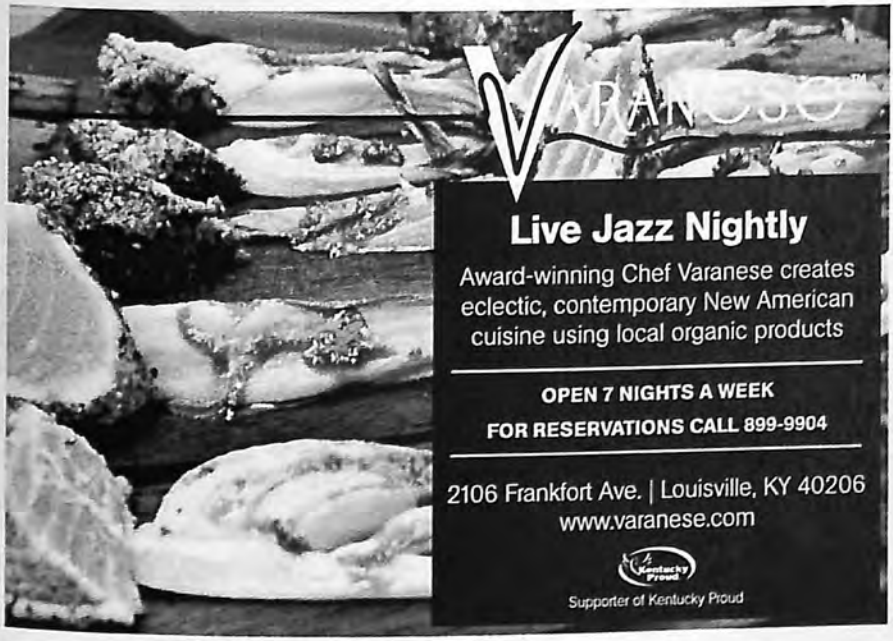

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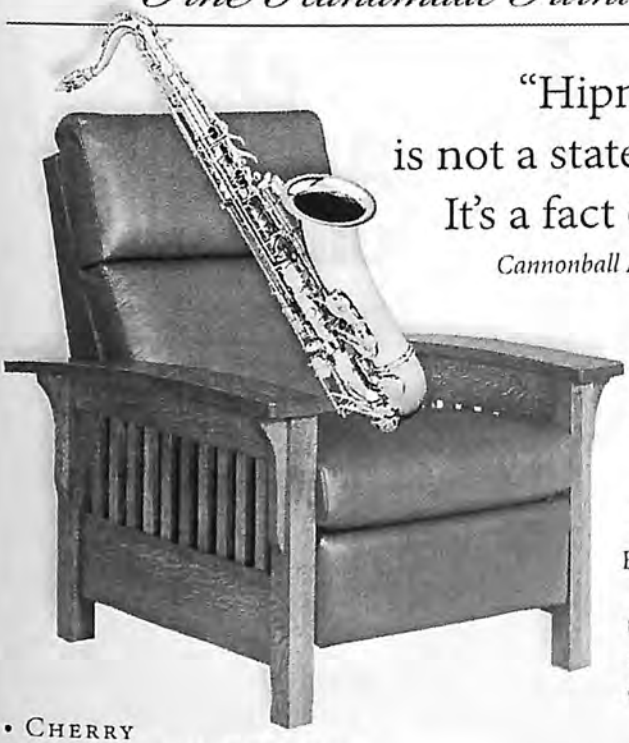

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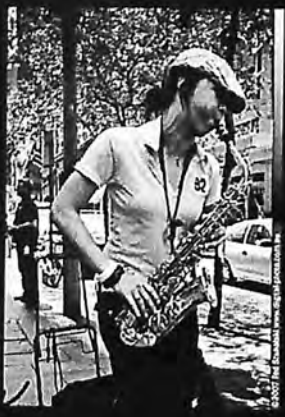

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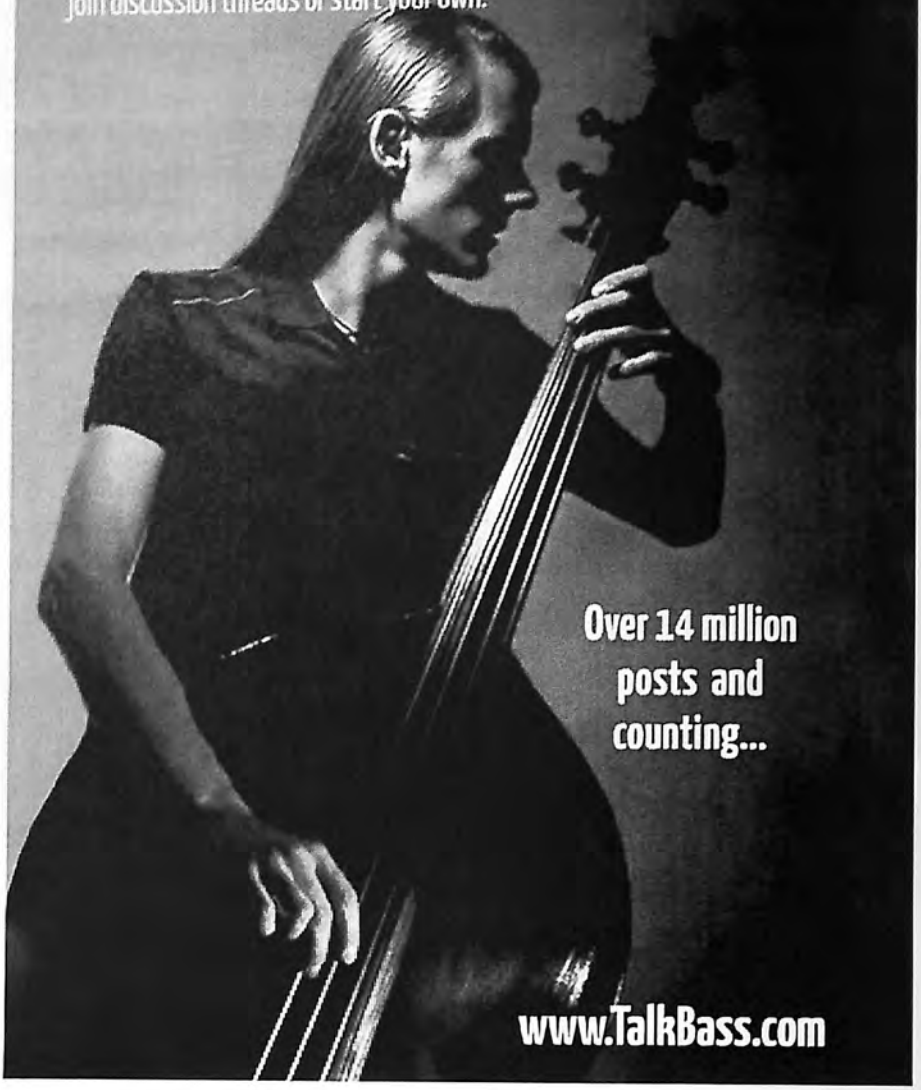

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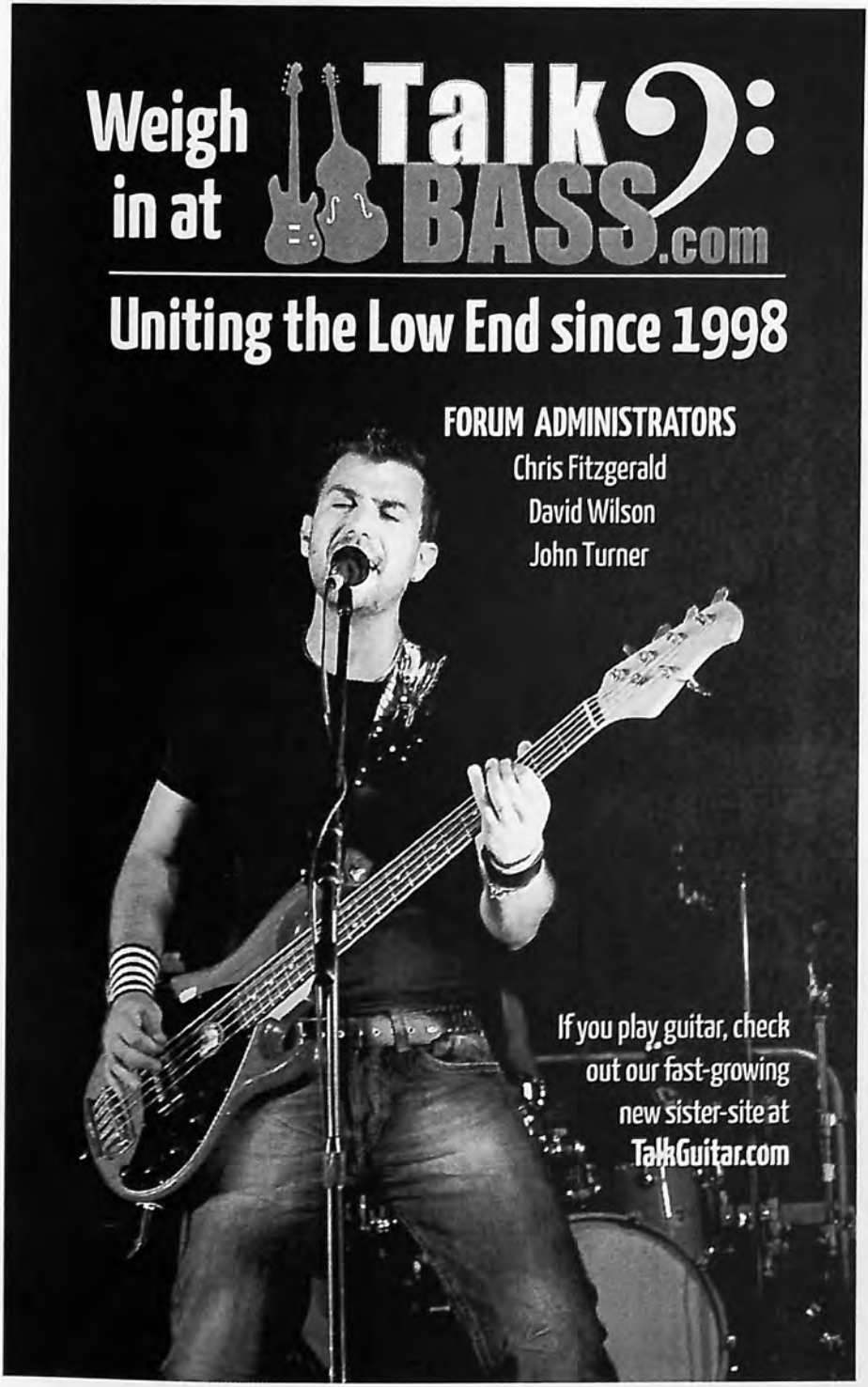
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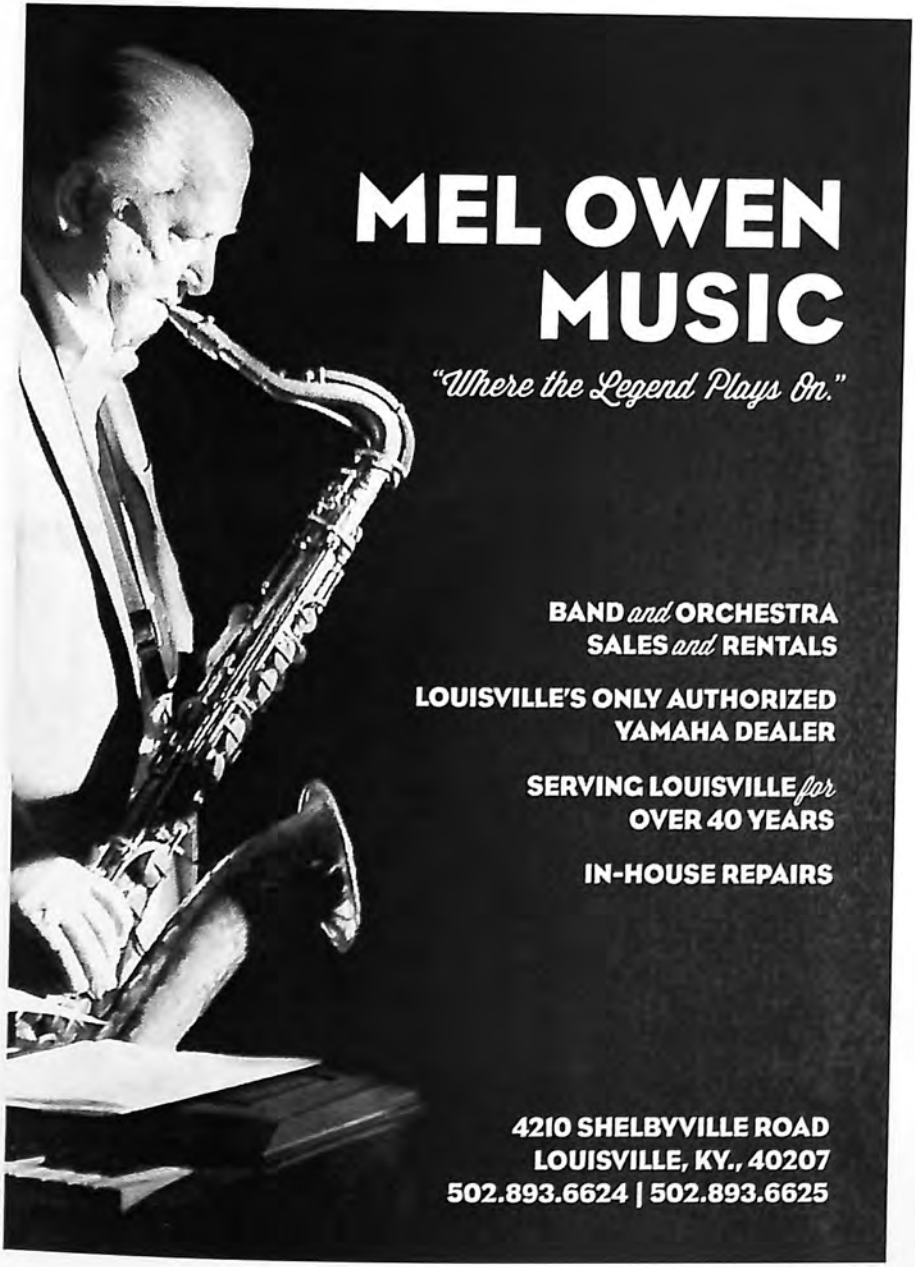
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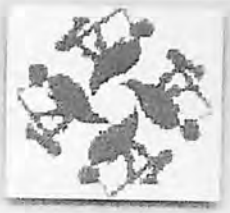

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JAZZ FEST – Visiting Jazz Artist Endowed Chair Concert Christian McBride Trio

Friday, February 28, 2014
Comstock Concert Hall

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11:30 – 12:30	Clinics by UofL Faculty – free	
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Christian McBride, *bass*
Christian Sands, *piano* Ulysses Owens, Jr., *drums*

with

Jazz Ensemble I
John La Barbera, *director*

(for Jazz Ensemble personnel, see page 52)

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Christian McBride Trio

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McBride had his eye out for Sands ever since hearing him on Marian McPartland's National Public Radio "Piano Jazz" program. "I knew he was a student of Dr. Billy Taylor's. But when I heard him he floored me. It was amazing hearing an 18-year-old really dealing with the tradition. He had his technique together, and all his tempos—ballads, medium, bebop. Plus he played the blues and could get eso-

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Tuning out is no option on other standards present. "Most of the standards that inspire me come from Frank Sinatra," admits McBride, regarding "East of the Sun, (and West of the Moon)." He adds Ella Fitzgerald, Nat King Cole and Carmen McCrae to the array of vocal lights he turned to when he "really started listening to singers. They understood the beauty of simplicity; they sing the story the way the writer intended. They don't put their own artistic expression before the story."

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McBride's talent and mark on the music scene transcend genre, so he's no longer under Ray Brown's shadow. And on this recording, his trio hits a jazz sweet spot. For listeners of Out Here, the result is music for the soul.

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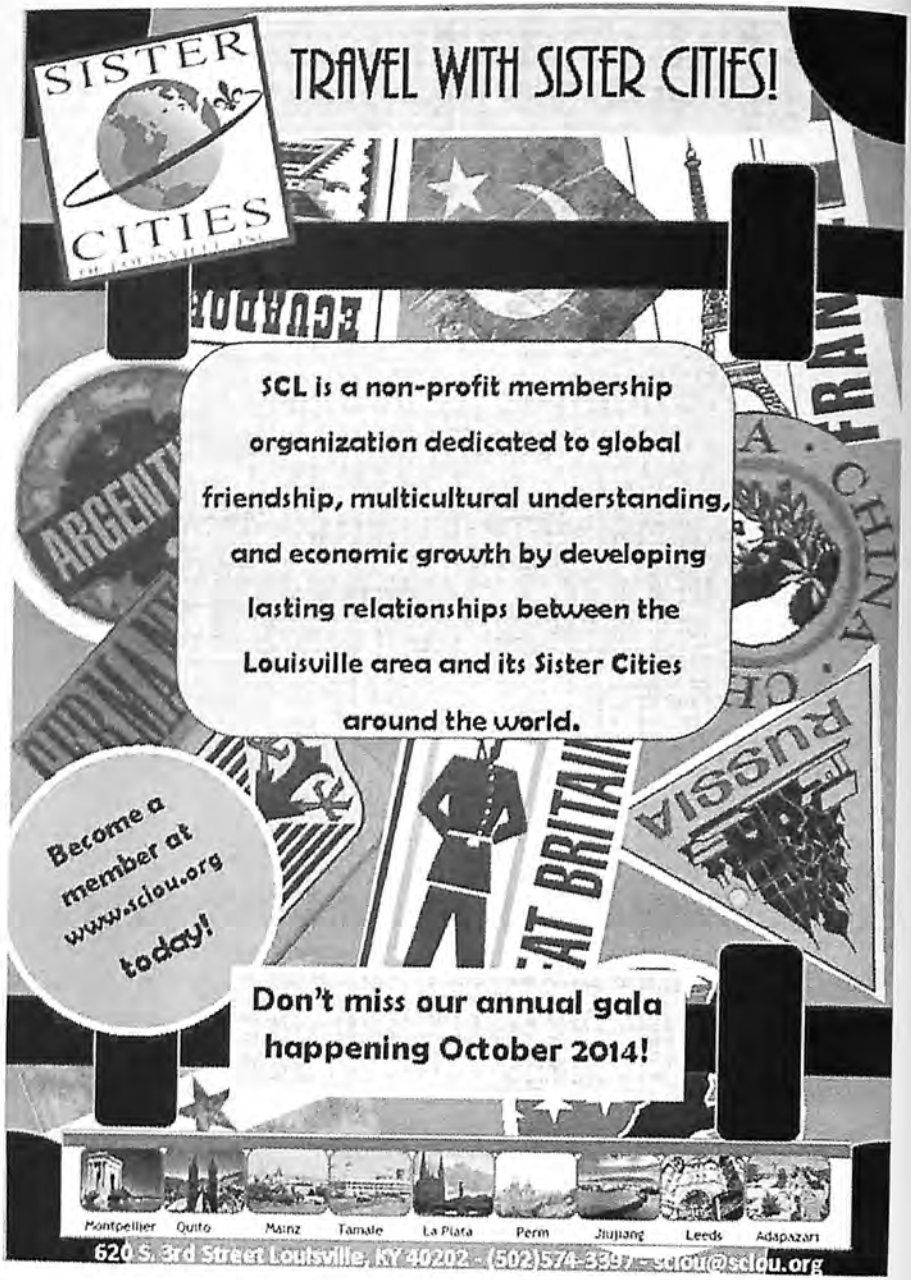
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- Steve Kinnamon
- Mat Madonia
- Jalisha Boyd
- Caitlyn Edwards
- Jacob Head
- Amelia Lant
- Hye Jin Jung

Second Violin
- Marina Konishi-Comfort
- Mary Grace Reed
- Riki Matsui
- Katie Tyree
- Hannah Chalk
- Carlton Oldham
- Railianis Batista Montero
- Chloe Meinshausen
- Kyle Barber
- Franzeli Sharp

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- Sam Meade
- Chelsea Cook
- Prangchat Fakto
- Sydney Fogle
- Justin Giarusso
- Will Marshall
- Morganne McCool
- Amber Crist
- Jaime McIntosh

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- Ryan Snapp
- Ian Schroeder
- Anna Patterson
- Jared Murray
- Hannah Soren
- Jared Latta
- Nick Volpert
- Grace Kim
- Emily Allen
- Harrison Reed
- Nick Weiner
- Kayla Johnson
- Chelsea Getty
- Kyle McKay
- Briana Browne
- Anne Parsons

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- Jordan Wright
- Sydney Simpson
- Ian Elmore
- Catherine Craig
- Liam Fisk
- Pauline Ottaciano
- Marie Knueven
- Isaiah Thomas-Turner

Flute
- Carrie Ellis
- Meaghan Spencer
- Jabez Co

Oboe
- Scott Sams
- Teil Buck
- Erin Elliott

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- Samantha Holman
- Alex Enyart
- Katie Teremi

Bassoon
- Jackie Royce
- Katie Saylor
- Anna Garman

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- Tyler Taylor
- Seth Berkenbosch
- Ian Wolfe
- Andrew Osborn

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- Erika Howard
- Chris Pate

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- Tim Hutchens
- Tom Macaluso

Bass Trombone
- Michael Tignor

Tuba
- Joe Kohake

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- Travis Nestor
- Spencer Zembrodt
- Joseph Beeber
- Tony Johnson
- Samantha Sanky

University Jazz Ensemble I

John La Barbera, *Director*

Saxophones
- Melanie Burrier, *flute*
- Ashley Miller, *alto*
- Dylon Jones, *alto*
- Thiago Fernandes, *tenor*
- Jon Driver, *tenor*
- Lucas Miller, *baritone*

Trombones
- Mike Smith
- Ethan Evans
- Sebastian VanHorn
- Michael Tignor

Trumpets
- Arabo Bey
- Nick De Jarlais
- Clay Parler
- Nick Kaizer
- Erika Howard

Rhythm
- Will Wilder, *guitar*
- Diego Lyra, *piano*
- Jose Oreta, *bass*
- Elias Weidman, *drums*
- Ben Hogan, *drums*

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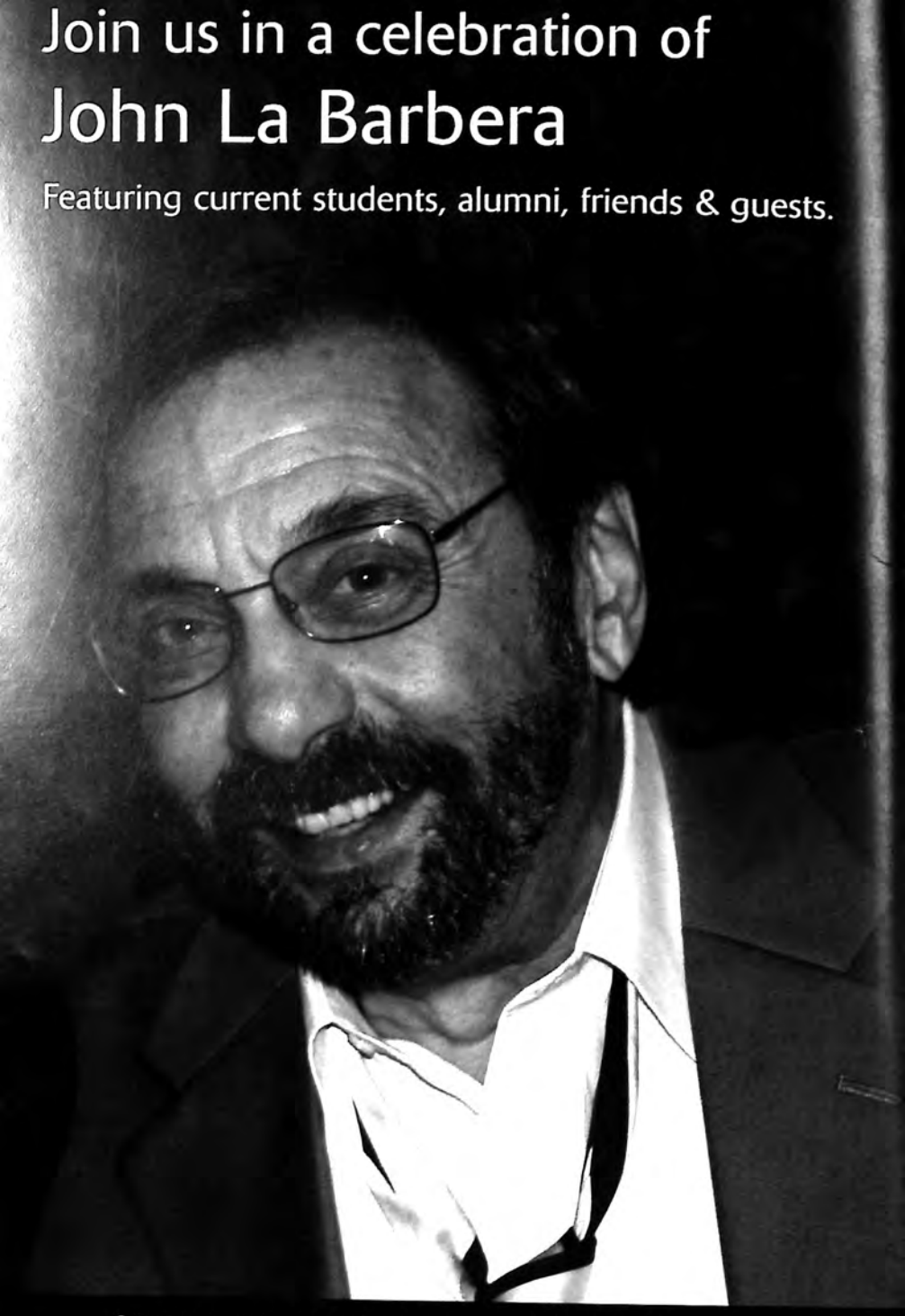

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Featuring an interactive film, this award-winning exhibit allows visitors to explore the actual lives of two groups of people living in this borderland area between the North and the South: the enslaved fugitives whose yearning for freedom compelled them to escape on a long trek filled with danger at every turn, and the helpers, both black and white, whose selfless acts of courage assisted those on the run. **The Carnegie Center for Art & History.** 201 E. Spring Street. New Albany, IN. Free admission. Museum hours: Tues-Saturday, 10 am - 5:30 pm. Free tours available for students, youth and adults. Please call at least two weeks in advance to schedule a tour. Call (812) 944-7336. www.carnegiecenter.org

"Remembered: The Life of Lucy Higgs Nichols"

Lucy Higgs Nichols is brought to life in this permanent exhibit, which details her escape from slavery in 1862, and her service as a nurse with the 23rd Indiana Regiment during the Civil War, to her life in freedom in New Albany, Indiana, as an admired citizen. Her wartime service earned her a nurse's pension by a Special Act of Congress in 1898. The exhibit is an extension of the Carnegie Center's award-winning permanent exhibit. **The Carnegie Center for Art & History.** 201 E. Spring Street. New Albany, IN. Free admission. Museum hours: Tues-Saturday, 10 am - 5:30 pm. Call (812) 944-7336. www.carnegiecenter.org

"Muhammad Ali Center"

An international educational center that is inspired by the ideals of its visionary founder, Muhammad Ali. A series of media stations and interactive exhibits present Ali's biographical storyline through the six core values of his life: **respect, confidence, conviction, dedication, spirituality and giving. Muhammad Ali Center.** 144 N. Sixth St. Admission: $9 adults,. $8 seniors, $5 students, $5 military, $4 ages 6-12. Free 5 and under. Call 584-9254. Center hours: Tuesday-Saturday 9:30 to 5, Sunday 12 noon to 5, Monday Closed. www.alicenter.org

Legacies Unlimited, Inc., in partnership with the Kentucky Center for African American Heritage and the University of Louisville Archives and Special Collections presents

CELEBRATING THE LEGACY OF BLACK LOUISVILLE

January 31, February 1, February 2, 2014

The Kentucky Center for African American Heritage. 1701 West Muhammad Ali Boulevard

Come celebrate the unique legacy of Louisville's African American community and be a part of a program that pays homage to Black Louisville's historic past.

HELP PRESERVE YOUR FAMILY'S AND OUR COMMUNITY'S HISTORY!

The family photos, letters, papers, and business records we all have at home tell the stories of our lives and of those who came before us. You are invited to bring your family's photos and documents to the Kentucky Center for African American Heritage on February 1 and February 2. Representatives from U of L's Archives and Special Collections will be on-hand to discuss how you can preserve them for future generations. You may even consider contributing them to UofL's special collections of Louisville's African American history, so they can be preserved permanently and professionally while remaining readily accessible to families, to historians, and to the general public.

EXHIBITS ON DISPLAY at the CENTER FROM FEBRUARY 1 – 28:

Hardcover • 10 x 11 • 304 pages • $45
Full color • Contains over 450 historic images

Photographs from *Two Centuries of Black Louisville*, by Mervin Aubespin, Ken Clay and J. Blaine Hudson *(Copies of the book will be available for purchase at the weekend's events.)*

The Walnut Street Collection

The Helen Humes Collage

Zephyr Mae Miller Hat Display

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WLKY 32

FRIDAY, JANUARY 31

5:30 PM – 8:00 PM

Opening Reception - Unveiling of the Exhibits

SATURDAY, FEBRUARY 1

WORKSHOPS

9:00 AM -10:15 AM

On the Cusp of Freedom – Louisville's Role in the Underground Railroad

(Presented by The Carnegie Center for Art and History)

10:30 AM – 11:45 AM

When Walnut Street was in Vogue

(Presented by Merv Aubespin and Ken Clay)

12:00 Noon - 1:15 PM

How to Preserve Historical Photos and Papers

(Presented by UofL Archives and Special Collections)

DOCUMENTARY

1:30 PM – 3:30 PM

THE DIRT BOWL–The Tradition, the Journey, It Lives in Me *(Presented by WeCU Productions)*

LIVE PERFORMANCE

7:30 PM – 10:00 PM

THE WALNUT STREET REVUE – Live stage show reminiscent of "chitlin circuit" performances presented at Walnut Street's Lyric Theater in the 1940s & '50s.

(Tickets are $15 and will be sold pre-show at both locations of Better Days Records, as well as at the event that evening)

SUNDAY, FEBRUARY 2

1:00 PM – 4:30 PM

UofL Archives and Special Collections staff on-hand to review and collect family photos and other materials

LIVE PERFORMANCE

4:30 PM – 6:00 PM

THE GREAT GOSPEL SHOUT-OUT

(One Purpose, Messengers of Christ, Totally Dedicated)

(Tickets are $5 and will be sold pre-show at both locations of Better Days Records, as well as at the event that afternoon)

FOR FURTHER INFORMATION, contact Legacies Unlimited, Inc. - legaciesunlimite@bellsouth.net

PERFORMANCES

Sunday, January 19 - 5 pm
"Keepers of the Dream"

The public is invited to a community arts celebration of Dr. King's vision. The Kentucky Center ArtsReach collaborates with Louisville Metro Government , and River City Drum Corps. The Celebration features inspirational and thought provoking performances by ArtsReach Studio students and numerous community artists, as well as the presentation of the Mayor's Freedom Award and the ArtsReach Living the Vision Awards. 4 pm pre-show activities in main lobby and a post reception in the East Room. **Kentucky Center's Whitney Hall.** 501 W. Main St. Free admission. Call 566-5254. www.kentuckycenter.org

Because plans may change, patrons are urged to confirm events prior to attending.

Friday, February 7 - 7 pm
"10th Street Blues Band"

Blues music is a key part of Louisville's history, with its roots dating back to the beginning of the 20th century. Several legendary blues artists called Louisville their home, including Sylvestor Weaver, who recorded the first blues guitar record in 1923, and Sara Martin. Other local blues legends include Bill Gaither, Sarah Martin, Helen Humes and Edmonia Henderson. **Sonny Sitgraves** (drums), **James Watkins** (bass), **Billy Bird** (vocals and harmonica) and **Pen Bogert** (guitar) have been playing together for more than 10 years and will entertain you at this annual event. Bogert, a former Filson staff member, will provide an overview of the history of blues, with music to be enjoyed throughout the rest of the evening. Materials relating to blues history will also be on display. Wine, beer, soft drinks and light refreshments will be served. Doors open at 7 pm., with music beginning at 7:30 pm. **Filson Historical Society,** 1310 South Third Street. Admission: $25 ($20 for Filson members). Reservations are required. Call 635-5083 or visit www.filsonhistorical.org

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RADIO BROADCASTS

Month of February - Various times

African American Classical Musicians

Classical 90.5 will highlight the contributions of African American classical musicians, from Marian Anderson to Paul Robeson and Porgy and Bess, throughout February on the radio and online. Tune in at 90.5 FM and wuol.org.

EXHIBITS

January 7 through February 16

"20th Annual African American Art Exhibition"

A juried art show. One of the oldest and leading national exhibitions of its kind. A popular highlight of the region's visual arts season. A public reception honoring this year's artists will be on **Friday, February 7,** beginning at 5 pm. **Actors Theatre Gallery,** 316 West Main Street. Free admission. www.actorstheatre.org..

Because plans may change, patrons are urged to confirm events prior to attending.

February 5 through March 3

"Everyday Heroes II"

Monday through Friday - 11 am to 1:30 pm
or by appointment
Opening reception - Friday, Feb. 7 - 5 pm
Second reception - Sunday, Feb. 16 - 2 pm

Art by **Victor Sweatt.** Exhibit honors local people whose everyday acts of unsung bravery, uplift and strengthen our community. Self-taught, West Louisville native, Sweatt captures thought provoking emotional moments in time. He dramatically portrays human interactions and surroundings. Sweatt is an advocate for social justice and underserved communities. **Wayside Expressions Gallery,** Hotel Louisville, 120 W. Broadway. Free admission. Call Randy Webber at 836-7661 or 584-3711.

Ben Richmond
President/CEO

Louisville Urban League

Empowering People. Changing Lives.

Our Mission

As an active partner, leader and catalyst we will assist African Americans, other minority groups and the disadvantaged attain social and economic equality and stability through direct services and advocacy.

Objectives

Provide an array of services to help primarily low to moderate income people to achieve economic and social stability through workforce participation and obtaining affordable housing and helping school age children achieve success. We promote strong human relations and a greater appreciation for diversity at all levels of our community.

Agency Hours / Monday - Friday 8:30 am - 5:00 pm

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SPECIAL SERVICES & INITIATIVES		
VITA (Volunteer Income Tax Assistance) January through April 15		

Visit the Louisville Urban League online at www.lul.org or at (502) 585-4622
1535 West Broadway, Louisville, KY 40203 ~ Fax (502) 585-2335
We are located on the corners of 16th & Broadway Streets

National Urban League Affiliate

United Way
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SAVE THE DATE 2014

March 1	Education Summit Central High School
March 19	Louisville Career Expo '14 KY International Convention Center
April 10	Urban Youth Golf Program Spring Kick-off Shawnee Golf Course
May 16	Annual Louisville Urban League Diversity Soirée 2014
June 13	George "G. G." Johnson Golf Scramble Urban Youth Golf Program Shawnee Golf Course
June 25	Jeffersontown Community Career Expo Jeffersontown Community Center
August	LUL "Opportunity" Golf Scramble Location TBA
September 16	LUL Annual Members Meeting Louisville Urban League
December 5	Louisville Urban League Annual Report Luncheon

The Kentucky Center ArtsReach in Collaboration with
Louisville Metro & River City Drum Corp Presents

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A COMMUNITY ARTS CELEBRATION OF DR. KING'S VISION

SUNDAY, JANUARY 19TH AT 5PM

4pm pre-show activities in Main Lobby
The Kentucky Center–Whitney Hall
501 West Main Street, Louisville, KY

FREE AND OPEN TO PUBLIC
Program includes
presentation of Freedom
Award by Mayor Greg Fischer

The KentuckyCenter ArtsReach

The Kentucky Foundation for Women

Norton Healthcare

20TH ANNUAL AFRICAN AMERICAN ART EXHIBITION

A Juried Art Show

January 7–February 16, 2014
Reception & Awards Ceremony
February 7, 2014
Juror: Kevin Cole

Celebrating African American history, culture and art, this annual juried show is one of the oldest and leading national exhibitions of its kind. This year, it will showcase the work of 25 local and national artists. The awards ceremony will present merit awards to selected artists chosen by juror Kevin Cole.

For more information, visit ActorsTheatre.org, or call 502-584-1265 x3145.

Conversation, Nina L. Buxenbaum

EVENTS

"Celebrating the Legacy of Black Louisville"

Friday, January 31

5:30 pm — Opening Reception. **"Celebrating the Legacy of Black Louisville"** Beginning of a three-day celebration of the unique legacy of Louisville's African American community. Workshops, a documentary and live performances. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free admission to the reception and workshops. Contact: legaciesunlimited@bellsouth.net.

Saturday, February 1

:00 am — Workshop. **On The Cusp of Freedom - Louisville's Role in the Underground Railroad.**

10:30 am — Workshop. **When Walnut Street was in Vogue.**

12 noon — Workshop. **How To Preserve Historical Photos and Papers.**

1:30 pm — Documentary. **"The Dirt Bowl - The Tradition, The Journey, It Lives in Me." Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free admission to workshops and documentary. Contact: legaciesunlimited@bellsouth.net.

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Saturday, February 1

9:00 am — Book sale **14th Annual Black History Month Book Sale.** Books by or about African Americans. Fifty cents for hardbacks; twenty-five cents for paperbacks. Sponsored by Friends of the New Albany Library. **New Albany Library Annex Bldg.,** 180 West Spring Street, New Albany, IN. Call (812) 944-9784.

10:15 am — Children's Storytime. All ages. Come celebrate the culture of African Americans. Join us for this special storytime. All ages. **Westport Library.** 8100 Westport Road. Call 394-0379.

11:00 am — Children's program. Ages 5-12. **Exploring the Great Artists: Alma Woodsey Thomas.** Alma Thomas was the first African American woman to have a solo exhibit at the Whitney Museum. Explore your artistic talent in creating your masterpiece in her colorful mosaic style. **Crescent Hill Library.** 2762 Frankfort Ave. Signup to reserve a space. Call 574-1793.

Louisville Metro Human Relations Commission

2014 RACE AND RELATIONS CONFERENCE

February 13, 2014

8:00 A.M. - 4:00 P.M.

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Workshop Topics:

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Stand Your Ground Law
Fair Housing
Employment Law
Media & Stereotypes
Immigration
Doing Business with Louisville Metro Government
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Kentucky Center for African American Heritage

1701 West Muhammad Ali Blvd. • Louisville, KY 40203

Register Now!

Louisvilleky.gov/humanrelations

February 14, 2014

9:00 A.M. - 1:00 P.M.

Parental Engagment Workshops

in English and Spanish

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and

"Help Your Child Obtain Success in Education"

Location:

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Health and Science Building
109 East Broadway Street
Louisville, KY 40202

For More Information:
502-574-3631 or
hrc@louisvilleky.gov

Saturday, February 1 - continued

12 noon — Book reading and signing. *"The Long Walk Slavery to Freedom"* **Judith C. Owens-Lalude, author**, dramatist, storyteller, and folklorist, takes her audience back to the antebellum era of North Central Kentucky as she reads from her book and then slips in and out of character, leaving the audience in wonderment. For ages 13 and up. **Barnes and Noble,** 4100 Summit Plaza Dr. Call 327-0410.

12 noon — Tribute. **Buffalo Soldiers.** The Buffalo Soldiers of Louisville Kentucky, Inc., welcome all to their annual tribute. Film, displays, presentation, youth camp enrollment. Presented by **John Taylor, Jr. Main Library,** 301 York St. Free admission. Call 216-5199

2:00 pm — Adult program - Documentary. *"The African Americans: Many Rivers To Cross" Professor* **Henry Louis Gates, Jr.** six-part documentary explores the evolution of African Americans. Today's episodes: **Black Atlantic (1500-1800)** and **The Age of Slavery (1800-1860).Western Library,** 604 S. 10th St. Free. Call 574-1779

4:00 pm — Book reading and signing. *"Lucy Higgs Nichols: Slave and Civil War Nurse"* A reading, interpretive program and book signing. **Judith C. Owens-Lalude, author**, dramatist, storyteller, and folklorist, reveals the true story of Lucy Higgs Nichols through her storytelling and book readings. She slips in and out of character as she tells the true story of Lucy. Learn how Lucy's story is connected to Louisville, KY and New Albany, IN. For ages 10 and up. **Carmichael's Bookstore,** 2720 Frankfort Ave. Call 896-6950.

7:30 pm — Live performance. **"The Walnut Street Revue"** Part of "Celebrating the Legacy of Black Louisville." Live stage show reminiscent of "chitlin circuit" performances presented at Walnut Street's Lyric Theater in the 1940's and 50's. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Admission: $15. Contact: legaciesunlimited@bellsouth.net.

Because plans may change, patrons are urged to confirm events prior to attending.

Sunday, February 2

11:00 am Presentation and exhibit. "*From Whence We Came*" Author, artist, journalist **Mervin Aubespin** will pay tribute to African American inventors and artists. Exhibit of inventions by African Americans. **St. Martin de Porres,** 3112 W. Broadway. Free. Call 389-2552.

****

"Celebrating the Legacy of Black Louisville"

1:00 pm Consultation. UofL Archives and Special Collections staff will be on-hand to review and collect family photos and other materials. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free admission. Contact: legaciesunlimited@bellsouth.net.

4:30 pm Live performance. "**The Great Gospel Shout-Out**" One Purpose; Messengers of Christ; Totally Dedicated. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Admission: $5. Contact: legaciesunlimited@bellsouth.net.

****

Monday, February 3

10:00 am Read-In. **29th African American Read-In.** Read-In in honor of the late **Dr. J. Blaine Hudson.** Audience participation invited for 10-minute reads. Advance registration required. **U of L Ekstrom Library, Learning Commons.** Belknap Campus. Free admission. Call Joan D'antoni at 852-6801.

3:30 pm Children's program. Ages 5-12. **Working Cotton.** Celebrate African American history with folktales, poetry, music, treats, and make your silhouette with a frame. **Shawnee Library,** 3912 W. Broadway. Free admission. Call 574-1722.

7:00 pm Presentation. **African Americans in Thoroughbred Racing.** The Kentucky Derby Museum will discuss the role African Americans played and their accomplishments in the sport from early Colonial times to the present. **Jeffersontown Library,** 10635 Watterson Trail. Free admission. Call 267-5713.

Because plans may change, patrons are urged to confirm events prior to attending.

Tuesday, February 4

6:00 pm Children's program. **Family Storytime** featuring African American children's literature. **Okolona Library,** 7709 Preston Hwy. Free. Call 964-3515.

7:00 pm Celebration. **"From Louisville to Appalachia: Celebrate Our Common Heritage"** Honor Kentucky's African American heritage in the Appalachian region. Kentucky writers and musicians will share their work as we celebrate the unique natural beauty, ecological importance, and cultural heritage of Kentucky's Appalachian Mountains and mountain communities. Presented by Kentuckians For The Commonwealth. **Hillbilly Tea,** 120 S. 1st St. Admission TBA. Call 589-3188. www.kftc.org/chapters/Jefferson-county

Wednesday, February 5

10:15 am Toddler storytime & 11:00 am Preschool Storytime. African American History Theme. **Middletown Library.** 200 N. Juneau Dr. Free admission. Call 245-7332. .

Friday, February 7

8:30 am Celebration. **Daughters of Greatness.** Honoree **Eleanor Jordan.** Eleanor Jordan became the first African American to be appointed Executive Director of the Kentucky Commission on Women in 2008. Since her appointment, Eleanor has crisscrossed the state speaking about the status of women, particularly the grim health and well-being statistics. Prior to her appointment, Jordan was elected to the Kentucky House of Representatives on 1996 and nominated for Kentucky's Third District Congressional seat in 2000. Throughout her career, Jordan has gained a reputation for being an outspoken advocate for women and children. **Muhammad Ali Center,** 144 N. 6th Street. Admission $25, Members $20, Students $15. Call 992-5341. www.alicenter.org/calendar

5:00 pm Reception. **20th Annual African American Art Exhibition.** Honoring this year's artists. (See description under **EXHIBITS.**) **Actors Theatre Gallery,** 316 W. Main St. Free admission. www.actorstheatre.org

Because plans may change, patrons are urged to confirm events prior to attending.

Saturday, February 8

10:00 am Children's program. Ages 2-5. **Preschool Dance Party: Motown Edition.** The hottest party in town for the 5 and under crowd. This special Motown edition celebrates African American History Month. **Main Library,** 301 W. York St. Free. Call 574-1611.

10:30 am Adult book discussion. **"Native Son"** by Richard Wright. **Crescent Hill Library,** 2762 Frankfort Ave. Free. Call 574-1793.

10:30 am Children's program. Ages 3-8. **Create Your Own Work of Art.** Celebrate African American History with Children's literature illustrators. We will read stories and create our own works of art. Sign-up required. **Fern Creek Library.** 6768 Bardstown Rd. Free admission. Call 231-4605.

11:00 am Children and Teen program. **African American Awesomness Awareness. Trivia.** Games, Learn a traditional step routine. Karaoke and refreshments. **Western Library.** 604 S. 10th St. Free. Call 574-1779.

11:00 am Book reading and signing. **"Sweet Pea & Sugar Tea Country Family Adventures"** by **Tytianna N. M. Wells-Smith.** A children's picture book with lyrical and inspirational stories filled with moral lessons that impart cultural values. **A Reader's Corner Bookstore.** 2044 Frankfort Ave. Free admission. Call 298-7392.

2:00 pm **March On Family Storytime.** Please call 245-7332 to register. **Middletown Library.** 200 North Juneau Drive. Free admission.

2:00 pm Adult program. **Black History in Louisville.** A showcase of photographs, books and other narrative items presented in honor of Black History Month. **Shawnee Library.** 3912 W. Broadway. Free admission. Call 574-1722.

2:00 pm Adult program - Documentary. *"The African Americans: Many Rivers To Cross" Professor* **Henry Louis Gates, Jr.** six-part documentary explores the evolution of African Americans. Today's episodes: **Into the Fire (1861 - 1896)** and **Making A Way Out of**

Because plans may change, patrons are urged to confirm events prior to attending.

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Sunday, February 9

4:00 pm Performances. **"Open Mic" River City Drum Corp and The Kentucky Center ArtsReach** present Open Mic. These monthly events are free and open to the public and provide a safe place for all ages to express themselves and share their talents. Additional Sunday dates are: March 9, April 13, June 8. **Kentucky Center, East Room.** 501 West Main St. Free admission. Call 566-5254.

Monday, February 10

6:00 pm Adult program. Book/Movie discussion. **"The Butler: A Witness to History" by Wil Haygood. Western Library.** 604 S. 10th Street. Free admission. Call 574-1779.

7:00 pm Adult program. Book discussion. Love comics? Enjoy talking about them? Please join us as we discuss the graphic novel memoir of **Congressman John Lewis "March Book One." Main Library.** 301 W.York St. Free admission. Call Anthony 574-1611.

Because plans may change, patrons are urged to confirm events prior to attending.

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Contact us at 852-6142 or anne-braden.org for info on these and more events/initiatives in 2014:
- 20-year Fair Housing Action Plan
- Louisville Civil Rights History Tour
- South African historical poet Diana Ferrus

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TELEVISION

African American History Month - 2014

KET = WKPC Ch. 13 KET2 = WKMJ Ch. 15

Mon	Feb 3	9 pm	KET	Jesse Owens
Mon	Feb 3	10 pm	KET	Underground Railroad: William Still
Mon	Feb 3	10 pm	KET2	Independent Lens "American Promise"
Fri	Feb 7	10 pm	KET	American Masters: Alice Walker: Beauty in Truth
Mon	Feb 10	9 pm	KET	The Education of Harvey Gantt
Mon	Feb 10	9:30	KET	One Night in March
Wed	Feb 12	8 pm	KET2	American Masters: Alice Walker: Beauty in Truth
Wed	Feb 12	9:30	KET2	The Lost Years of Zora Neale Hurston
Sun	Feb 16	2 pm	KET	2014 Black History Month Celebration
Wed	Feb 19	8 pm	KET KY	Ordinary People, Extraordinary Courage
Thur	Feb 27	9 am	KET KY	Great Leaders: The Black Odyssey of Lyman Johnson

Filson Historical Society

1310 S. Third Street, Louisville, KY

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KET2 Fridays • 5/4 pm
KET Sundays • 1:30/12:30 pm

ket.org/connections

KET Explore Kentucky. Explore the World.

ket.org

Tuesday, February 11

1:30 pm Adult book discussion. **"Ditchdigger's Daughters: a Black Family's Astonishing Success Story" by Yvonne S. Thornton. Iroquois Library,** 601 W. Woodlawn Ave. Free. Call 574-1720.

6:30 pm Presentation. **Louisville Slugger & the African American Baseball Experience.** Join the Louisville Slugger Museum's **PJ Shelly** for a look at the history of African Americans in baseball, including the relationship of Louisville's Pee Wee Reese and Jackie Robinson, and Hillerich & Bradsby's history of making bats for African Americans even before the integration of baseball. **Crescent Hill Library.** 2762 Frankfort Ave. Free. Call 574-1793.

6:30 pm Adult program. **"Civil Rights and Housing: Louisville Then and Now."** In this slide show, **Dr. Cate Fosl,** UofL historian and co-author of the book *"Freedom on the Border: An Oral History of the Civil Rights Movement in Kentucky,"* will outline the history of segregated housing throughout the twentieth century in Louisville and the drama of the 1960s movement here for open housing. **Middletown Library.** 200 N. Juneau Dr. Free. Call 245-7332.

Because plans may change, patrons are urged to confirm events prior to attending.

Wednesday, February 12

10:15 am Toddler Storytime 11:00 am Preschool Storytime Children's program. **African American History Theme. Middletown Library.** 200 North Juneau Drive. Free admission. Call 245-7332.

10:15 am Toddlers. Ages 2-3 11:15 Preschool. Ages 3-5. Children's program. **Ezra Jack Keats Storytime.** Join us for a storytime celebrating children's book author and poet **Ezra Jack Keats.** We'll be reading the classic story *The Snowy Day* along with other books by Mr. Keats and making a snowy craft. **St. Matthews Library.** 3940 Grandview Ave. Free. Call 574-1771.

2:00 pm Adult book discussion. **"The Man In My Basement" by Walter Mosley. Fern Creek Library.** 6768 Bardstown Rd. Free. Call 231-4605.

3:30 pm Workshop. **The History of Integrating Public Accommodations in Louisville.** Learn about the Spring of 1960: demonstrations, sit-ins, protests and demands for an end to discrimination and second-class citizenship. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free. Call 583-4100.

6:30 pm Evening book discussion. **"T*he Bluest Eye*" by Toni Morrison. Jeffersontown Library.** 10635 Watterson Tr. Free.Call 267-5713.

Thursday, February 13

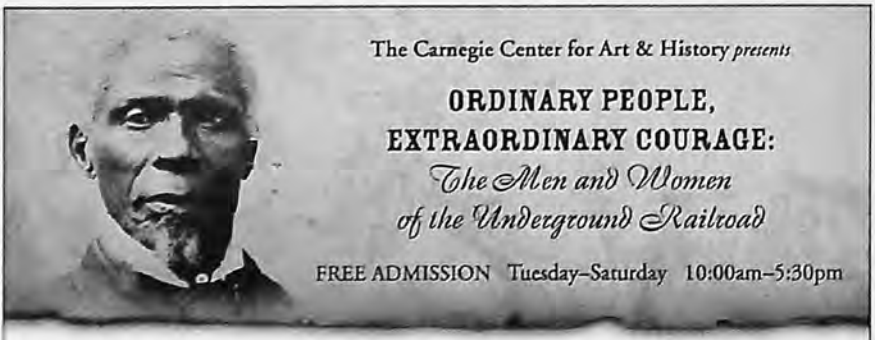
9:00 am Workshops and Luncheon. **2014 Race and Relations Conference.** Louisville Metro Human Relations Commission. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Admission fees vary. Call 574-3631. www.louisvilleky.gov/humanrelations

10:00 am Adult book discussion. "***The Immortal Life of Henrietta Lacks***" **by Rebecca Skloot. Middletown Library.** 200 North Juneau Dr. Free admission. Call 245-7332.

10:15 am Toddler storytime and 11:00 am Preschool storytime. Presented by **Donald Crews. Jeffersontown Library.** 10635 Watterson Trail. Free admission. Call 267-5713.

11:15 am Children's program. Ages 2-3. **Ezra Jack Keats Storytime.** Join us for a storytime celebrating children's book author and poet **Ezra Jack Keats.** We'll be reading the classic story *The Snowy Day* along with other books by Mr. Keats and making a snowy craft. **St. Matthews Library.** 3940 Grandview Ave. Free. Call 574-1771.

Because plans may change, patrons are urged to confirm events prior to attending.



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Thursday, February 13 - continued

6:00 pm Book talk. "*From Brown to Meredith: The Long Struggle for School Desegregation in Louisville, Kentucky, 1954 - 2007.*" **Dr. Tracy K'Meyer** chronicles the local response to *Brown v. Board of Education* in 1956 and describes the start of countywide busing in 1975 as well as the crisis sparked by violent opposition to it. She reveals the forgotten story of the defense of integration and

busing reforms in the 1980's and 1990's, culminating in the response to the 2007 Supreme Court decision known as *Meredith*. This long and multifaceted struggle for school desegregation, K"Meyer shows and informs the ongoing movement for social justice in Louisville and beyond. Tracy K"Meyer is professor of U.S. History, Department of History Chair, and co-director of the Oral History Center at the University of Louisville. **The Filson Historical Society.** 1310 S. Third St. Admission: Free for members, $5 for non-members. Reservations suggested to assure seating. Call 635-5083. www.filsonhistorical.org.

6:30 pm Adult book discussion. "*Mom & Me & Mom*" *by* **Maya Angelou. Bon Air Library.** 2816 Del Rio Place. Free. Call 574-1796.

Friday, February 14

9:00 am Workshops. **2014 Race and Relations Conference.** Louisville Metro Human Relations Commission. **Jefferson Community and Technical College.** Health and Science Bldg. 209 East Broadway. Admission fees vary. Call 574-3631. www.louisvilleky.gov/humanrelations

Saturday, February 15

10:30 am Presentation and exhibition. "**Movement Days: Sights and Sounds of the 60's and 70's.**" History Promoter, **Walter W. Hutchins,** will describe and portray memorable moments from the early days of the civil rights struggles in the U.S. Significant documentation will be on display. Visitors are invited to bring memorabilia to show and discuss. **Western Library.** 604 S. 10th St. Free admission. Call 574-1779.

11:00 am Adult film discussion. "**Twelve Years A Slave.**" **Newburg Library.** 4800 Exeter Ave. Free admission. Call 479-6160.

2:00 pm Adult program - Documentary. "*The African Americans: Many Rivers To Cross*" Professor **Henry Louis Gates, Jr.** six-part documentary explores the evolution of African Americans. Today's episode: **Rise! (1940-1968). Western Library,** 604 S. 10th St. Free admission. Call 574-1779.

Saturday, February 15 - continued

3:00 pm Presentation and Performance. For all ages. **Oh Freedom!** Members of the **Kentucky Opera** present a musical journey that begins in Africa and ends with the election of the first African American President of the U.S. Also, learn about music during the Harlem Renaissance and the Civil Rights Movement. Louisville composer and musician **Harry Pickens** presents **"A Chorus of Hope." Main Library.** 301 West York St. Free admission. Call 574-1611.

Sunday, February 16

2:30 pm Book talk. "***From Brown to Meredith: The Long Struggle for School Desegregation in Louisville, Kentucky 1954-2007***" by **Dr. Tracy E. K'Meyer.** Dr. K'Meyer is Chair of the History Department of the University of Louisville. She will discuss the changes to the school system as well as the city during the civil rights era. **First Unitarian Church.** Fourth & York Sts. Free. Call 523-6799. www.louisvillehistoricalleague.org.

Monday, February 17

6:30 pm Family program. Ages 5-9. **African American History Storytime.** A special storytime and craft all about African American history. **Fairdale Library.** 10620 W. Manslick Rd. Free admission. Call 375-2051.

7:00 pm Adult book discussion. "***Wouldn't Take Nothing for My Journey Now***" by **Maya Angelou. Westport Library.** 8100 Westport Rd. Free admission. Call 394-0379

Tuesday, February 18

12 Noon Lunch & Learn. **The African American Heritage Trail, Maxine F. Brown** will discuss the creation of the Trail and other projects. Bring your own lunch. Drinks are provided. **Carnegie Center for Art & History.** 201 East Spring St., New Albany, IN. Free admission. Registration required. Call (812) 944-7336. www.carnegiecenter.org.

3:00 pm Teen program. Ages 11-17. **How Well Do You Know Black History?** Test your knowledge of famous African Americans. Play the game that will become a hit. Who invented the toilet? What about the home alarm system? Answers to these questions and more will be available at the front desk. **Newburg Library.** 4800 Exeter Ave. Free admission. Call 479-6160.

Tuesday, February 18 - continued

4:30 pm Lecture and Workshop for Elementary school teachers. **The Long Walk: From Slavery to Freedom. Judith C. Owens-Lalude** will discuss her research that has taken her from Central Kentucky to Nigeria to study slavery in the Americas. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free. JCPS educators register at PDCentral.

Wednesday, February 19

10:15 am Morning book discussion. "*Song Yet Sung?* by **James McBride. Jeffersontown Library.** 10635 Watterson Tr. Free. Call 267-5713

10:15 am Toddler storytime & 11:00 am Preschool storytime. **African American History Theme. Middletown Library.** 200 North Juneau Dr. Free admission. Call 245-7332.

3:30 pm Lecture and Workshop for Middle and High school teachers. **The Long Walk: From Slavery to Freedom. Judith C. Owens-Lalude** will discuss her research that has taken her from Central Kentucky to Nigeria to study slavery in the Americas. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd. Free. JCPS educators register at PDCentral.

6:00 pm Adult book discussion. "*The Wall Between*" by **Anne Braden. Fairdale Library.** 10620 W. Manslick Rd. Free. Call 375-2051

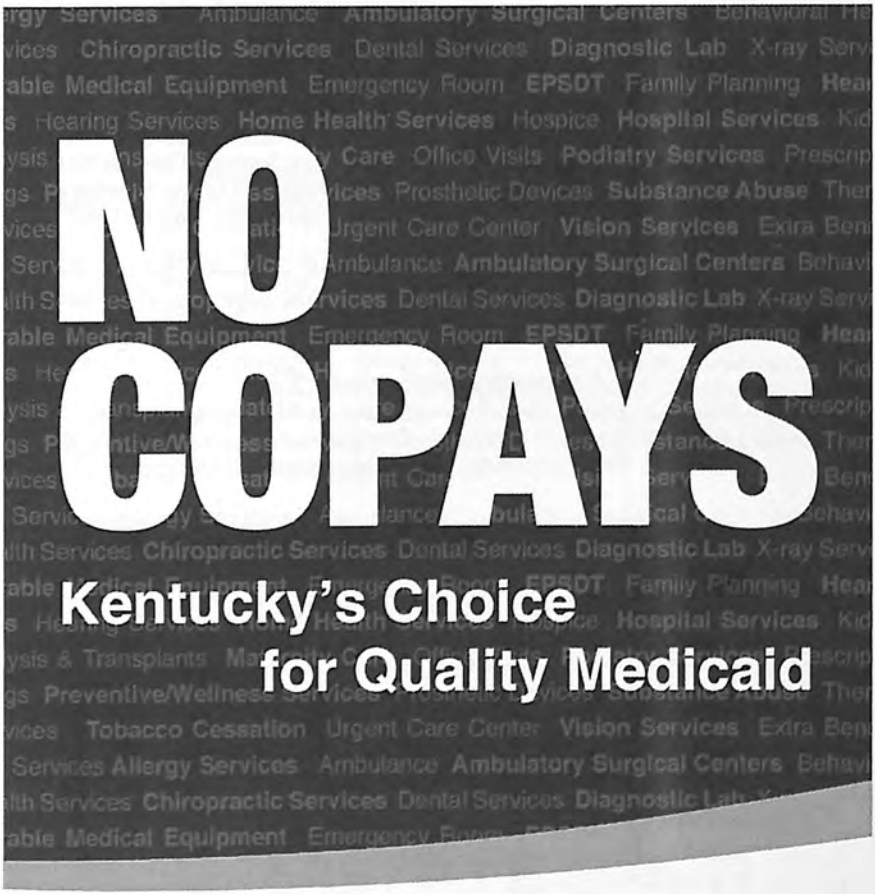
Thursday, February 20

10:00 am Presentation and Performance. **An African American History Celebration for JCPS Schools. Marshall Abstain** presents Louisville's civil rights history. **Nefertiti Burton** adapts and directs the UofL Repertory Company in "*The Magic Tree,*" a Yoruba folktale that encourages children to look beneath external and physical attributes, to discover the beauty within each individual. Audience discussion follows. **Kentucky Center for African American Heritage.** 1701 W. Muhammad Ali Blvd, Free. Call 583-4100

11:00 am Adult book discussion. "*Song Yet Sung*" by **James McBride. St. Matthews Library.** 3940 Grandview Ave. Free. Call 574-1771.

11:00 am Adult program. **Black Neighborhoods of Louisville.** Louisville historian, **Tom Owen,** will discuss the many African American neighborhoods of Louisville. Sponsored by The Friends of Shawnee Library. **Shawnee Library.** 3912 W. Broadway. Free admission. Call 574-1722.

Because plans may change, patrons are urged to confirm events prior to attending.



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Thursday, February 20 - continued

2:00 pm — Adult program. **Southwest Page Turners@Ponder Creek Book Discussion.** We will read two books: Adult nonfiction - "*The Rebellious Life of Mrs. Rosa Parks*" by **Jeanne Theoharris; and fiction** - "*The Wench*" by **Dolen Perkins-Valdez. Southwest Library.** 10375 Dixie Hwy. Free admission. Call 933-0029.

6:30 pm — Adult book discussion. "*The Black Presence in the Bible.*" Presented by **Tony Johnson. Bon Air Library.** 2816 Del Rio Place. Free admission. Call 574-1796.

Saturday, February 22

9:30 am — Genealogy workshop. **Introduction to African American Genealogy. Main Library - Computer Learning Center.** 301 W. York St. Free admission. www.lfpl.org/genealogy.html

10:30 am — Adult program. **Call for Quilters and Quilts.** A research project. Bring your quilts, old photographs and family stories for documentation. **Western Library.** 604 S. 10th St. Free admission. Call **Dr. Pearlie M. Johnson** 852-0145.

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Saturday, February 22 - continued

12 noon — Adult program. "**American Promise.**" This intimate documentary follows the 12-year journey of two African American families pursuing the promise of opportunity through the education of their sons. 135 min. **Iroquois Library.** 601 W. Woodlawn Ave. Free admission. Call 574-1720.

2:00 pm — Adult program - Documentary. "*The African Americans: Many Rivers To Cross*" Professor **Henry Louis Gates, Jr.** six-part documentary explores the evolution of African Americans. Today's episode: **It's Nation Time (1968 - 2013). Western Library,** 604 S. 10th St. Free admission. Call 574-1779.

Monday, February 24

2:00 pm — Adult program. **The Music of Duke Ellington.** Librarian **Ruth Ellen Flint** will combine an account of Ellington's life and career with selections of his compositions through **Naxos,** the Library's free online music streaming service. **Highlands-Shelby Park Library.** 1250 Bardstown Rd. Suite 4. Free. Call 574-1672.

Because plans may change, patrons are urged to confirm events prior to attending.

Tuesday, February 25

6:30 pm — Presentation. **Louisville Slugger & the African American Baseball Experience.** Join the Louisville Slugger Museum's **PJ Shelly** for a look at the history of African Americans in baseball, including the relationship of Louisville's Pee Wee Reese and Jackie Robinson, and Hillerich & Bradsby's history of making bats for African Americans even before the integration of baseball. **St. Matthews Library.** 3940 Grandview Ave. Free. Call 574-1771.

7:00 pm — Children's program. Ages 3-8. **Donald Crews Storytime.** Enjoy the books of this popular African American children's author and illustrator. A special art project is included. **Highlands-Shelby Park Library.** 1250 Bardstown Rd. Suite 4. Free admission. Call 574-1672.

7:00 pm — Twilight storytime. **African American History Theme. Middletown Library.** 200 North Juneau Dr. Free admission. Please call 254-7332 to register.

Wednesday, February 26

10:15 am Toddler storytime and 11:00 am Preschool storytime **African American History Theme. Middletown Library.** 200 North Juneau Dr. Free admission. Call 245-7332.

1:00 pm Lunchtime book discussion. "***The Cutting Season***" by **Attica Locke.** "Boxed for lunch?" Bring your sack lunch and sample "food for the mind." **Crescent Hill Library.** 2762 Frankfort Ave. Free admission. Call 574-1793.

Thursday, February 27

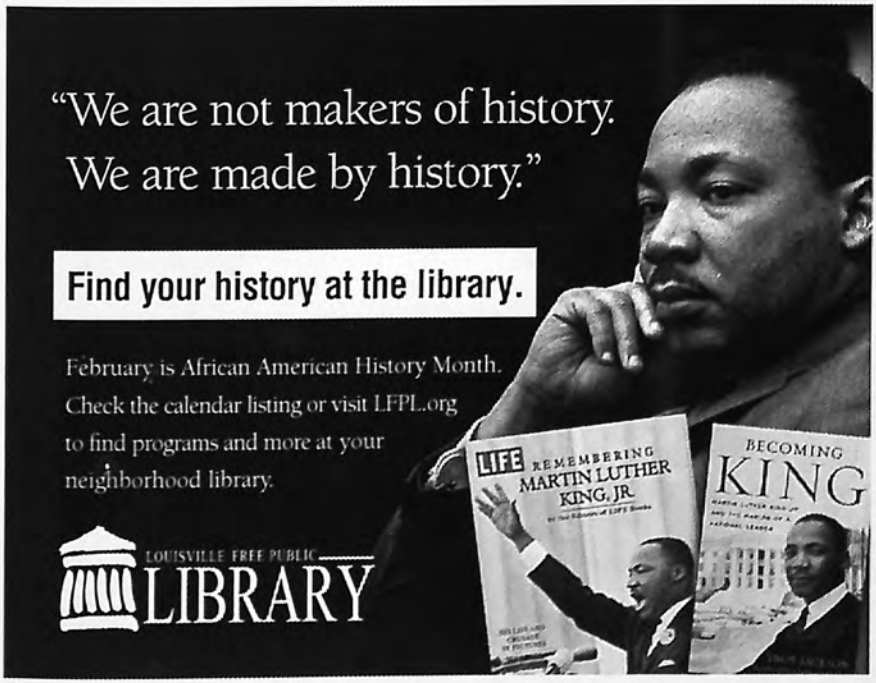
4:30 pm Reading, interpretive program and book signing. "***Lucy Higgs Nichols: Slave and Civil War Nurse.***" Using the novel, a 17-slideshow, and writing prompter, author **Judith C. Owens-Lalude** will introduce educators to the antebellum and postbellum history of Kentuckiana. Story elements and writing do's and don'ts will be discussed to give educators a platform for creating compelling writing and better curricula presentations. **Gheens Academy for Curricular Excellence.** 4425 Preston Hwy. JCPS educators can register on PDCentral.

6:00 pm Children's program. All ages. **Bet You Can't Eat Just One.** Try your taste buds at a chip tasting lesson and learn about **George Crum,** the African American inventor of potato chips. **Southwest Library.** 10375 Dixie Hwy. Free admission. Call 933-0029.

6:30 pm Children's program. **Motown Dance Party. Iroquois Library.** 601 W. Woodlawn Ave. Free admission. Call 574-1720.

8:00 pm Jazz concert. **UofL Jazz Fest 2014.** Leads off with **Bruno Mangueira,** Brazilian guitarist and UofL Jazz Ensemble I and symphony orchestra. Part of a three-day celebration of America's indigenous musical art form, featuring concerts, clinics, lectures and workshops. **Comstock Concert Hall - UofL School of Music.** Admission: $10 Adults; $5 Students. Call 852-6907. www.Louisville.edu/JazzFest and More.

Because plans may change, patrons are urged to confirm events prior to attending.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Friday, February 28

8:00 pm — Jazz concert. **Christian McBride Trio.** Part of a three-day celebration of America's indigenous musical art form, featuring concerts, clinics, lectures and workshops. **Comstock Concert Hall - UofL School of Music.** Admission: $15 Adults; $5 Students. Call 852-6907. www.Louisville.edu/Jazz Fest and More.

Saturday, March 1

8:00 pm — Jazz concert. **Sean Jones** with UofL Jazz Ensemble I. Part of a three-day celebration of America's indigenous musical art form, featuring concerts, clinics, lectures and workshops. **Comstock Concert Hall - UofL School of Music.** Admission: $15 Adults; $5 Students. Call 852-6907. www.Louisville.edu/Jazz Fest and More.

Wednesday, March 5

9:30 am — Assemble at 2nd Street & Capitol Avenue, Frankfort, Kentucky

10:00 am — March to the State Capitol

March and Rally. **50th Anniversary March on Frankfort.** "On March 5, 1964, more than 10,000 people from across Kentucky rallied at the state capitol in Frankfort in support of a bill desegregating public accommodations then being considered by the General Assembly. The bill never made it out of committee during that session, which ended just a few weeks after the march. But, a strong state civil rights bill passed in 1966. Fifty years later, there will be a commemorative march and rally on March 5, 2014, with a focus on current-day issues. Much has been accomplished in the arena of social justice, and there is still so much to do."

-- Kentucky Commission on Human Rights with the Allied Organizations for Civil Rights.

Because plans may change, patrons are urged to confirm events prior to attending.

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NATIONAL BLACK PARENTS CODE

Guidelines for correct Black parents.

I will have a feeling of love and responsibility for all Black children be they my own biological descendants or not. The extended family is a traditional way of life for us, therefore all Afrikan adults are potentially correct Black parents.

I will teach what is right and what is wrong.

I will respect my children and will demand respect from them.

I will strive to produce in the home harmony, stability and an atmosphere of trust and love. I will provide opportunities for learning and will instill a sense of pride by teaching our past and present history.

I will have control and power in the home, being that the home is the smallest example of a Nation - and if the home is not together you cannot deal with outside forces.

I will find the best possible educational institution for my children and I will participate in some way in the institution.

I will seek to establish and perpetuate those moral attitudes and values which will add to my children's personalities and characters: virtue, knowledge, temperance, patience, godliness, brotherliness, kindness and charity.

I will develop a deep inner love that flows over and around the Black child to form a shield of protection, guidance, wisdom and strength.

I will assume the responsibility for cultivating the development of Black youth. This cultivation process occurs mentally (through skill development); physically (through the sharing of food, clothing and shelter); emotionally (through the commitment to the national development of Black people); and, spiritually (through the living out of a superior value system).

Continued

I will be about collaborating with others like myself, creating an atmosphere whereby Black children can grow and develop their potential in effective and meaningful ways.

I will be responsible for strengthening the positive qualities of the child and for correcting negative characteristics. I will maintain and nurture positive stability in the Black family.

I will be a model of the intellectual, emotional and moral discipline necessary to the child's responsibility for the total Black experience - past, present and future.

I will have as my goal harmony within and freedom without; with confidence in the knowledge that the ultimate in freedom is service to mankind. My whole person and lifestyle will transmit these same values to the young.

I will help every Black child to develop the skills to survive. I will teach that the highest good in life is to serve Black people, helping all Black people in the struggle to survive.

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Future Events

March & May
Homebuyer Education Workshops
Call Desmond Robinson 432-1808

Sunday, March 16
Salute to Louisville History
louisvillehistoricalleague.org

Saturday, April 26
Genealogy Day@The Library
lfpl.org/genealogy

Saturday, May 17
Annual Louisville Urban League
Diversity Soirée
lul.org

Sunday, May 18
ArtsReach Performing Arts Showcase
Kentucky Center for the Arts
Call 566-5254

Fall 2014
Second Annual Muhammad Ali Humanitarian Awards
alicenter.org/calendar

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JAZZ FEST – Guest Artist Concert
Sean Jones, *trumpet*

Saturday, March 1, 2014
Comstock Concert Hall

9:00 – 11:30	School Group Performances – free	
11:30 – 12:30	Clinics by UofL Faculty – free	
	Rhythm Section Techniques:	Craig Wagner, guitar Chris Fitzgerald, bass Mike Hyman, drums
	Teaching Style & Articulation:	Jerry Tolson
	Saxophone/WW Techniques:	Mike Tracy
	Brass Techniques:	Ansyn Banks
12:30 – 2:00	Improvisation Clinic with **Jamey Aebersold** – free	
1:30 – 5:00	School Group Performances – free	
5:00 – 5:15	Performance by UofL Jazz Faculty – free	
5:30 – 6:30	Guest Artist Clinic with **Sean Jones** – free	
8:00	Featured concert - $15 / $5	

Selected Student Ensemble
UofL Jazz Faculty

Sean Jones, *trumpet*

with

Craig Wagner, *guitar* Chris Fitzgerald, *bass*
Mike Hyman, *drums*

Jazz Ensemble I
John La Barbera, *director*

(for Jazz Ensemble personnel, see page 52)

Sean Jones is sponsored by: Friends of the School of Music

As we've all been told, birds do it, bees do it - but anyone who's actually gone to the trouble of falling in love knows that it's a lot more complicated when humans get involved. Which can make the reality of relationships a bit disappointing for those weaned on a steady diet of radio-friendly love songs, but can also provide a much richer experience than it's possible to describe in a couple of verses and a chorus.

As has become evident over the course of his five previous albums, Sean Jones is particularly adept at plumbing complex emotional depths through his trumpet playing and composing.

So when he set his mind to recording a set of love songs, it should come as no surprise that he delved into the evocative nuances of love rather than the more obvious boys-meets-girl, boy-loses-girl generalities.

"I didn't want to do your typical love songs record that just deals with one aspect of love," Jones explains. "Not just the love from a man to a woman or the positive emotional side of falling in love. I wanted to do an album that really dealt with a few different shades of love."

2010 was certainly a year of change for the trumpeter. In the spring he stepped down from his position as Lead Trumpeter of Wynton Marsalis' Jazz at Lincoln Center Orchestra, a position that Jones held for over half a decade. Additionally, he formed a new relationship with Marcus Miller, joining the bassist this past summer for a European tour.

Now, in 2011, the title of Jones' sixth CD, No Need For Words, sums up his overall approach. This is music that cuts straight to the emotional heart, whether dealing with passion, sensuality, parental nurturing, or spiritual forgiveness. Regardless of the particular feeling involved, Jones and his band communicate directly and movingly.

"It's definitely an emotional statement," Jones says. "I tried to make sure that the melodies I created and the vibe that I put on each particular tune really carried the message rather than having it expressed verbatim."

The title track itself, however, refers specifically to one aspect of love in which the verbal becomes unnecessary: the physical, carnal side, represented by some of Jones' most sensual playing, his horn virtually reaching out of the speakers to lower the blinds and light the candles in the room where you listen.

"Look and See", on the other hand, opens the album with a bright, engaging fanfare played by Jones and his longtime frontline partner, alto saxophonist Brian Hogans. The tune represents a far less intimate, more universal brand of love, something that Jones found missing from the repertoire as he prepared the album.

"I was thinking about the universality of love while we were on tour in Russia," Jones recalls, "and I started asking people, 'What do you think about love?' One young lady said, 'Love is all around you. All you have to do is look and see.' I immediately was inspired and started to hear music."

Jazz Fest 2014

The Jamey Aebersold Jazz Studies Program at the University of Louisville School of Music presents

Jazz Fest 2014

Bruno Mangueira, guitar
Thursday, February 27 • 8:00 pm • Comstock Hall • $10

Christian McBride Trio
Friday, February 28 • 8:00 pm • Comstock Hall • $15

Sean Jones, trumpet
Saturday, March 1 • 8:00 pm • Comstock Hall • $15

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Special thanks to:
John Ritz – program layout, poster & cover design

Thanks to the School of Music Staff and Supporters:
Angela Keene, Matt Crum
Debby Kalbfleisch, Baely Slaton,
Brad Ritchie, Penny Brodie, Paul Detwiler

Piano technician:
Shawn Brock

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Shawn Brock

A MESSAGE FROM DR. CHRISTOPHER DOANE,
Dean, School of Music

On behalf of the School of Music and our students, faculty, and staff, it is my pleasure to welcome you to the events of the UofL School of Music's Jazz Fest. The Jamey Aebersold Jazz Studies Program faculty has organized a terrific array of events and concerts to bring jazz fans throughout the region to the University of Louisville. A combination of concerts and master classes featuring established and emerging jazz artists provides opportunities for audiences to experience the past, present, and future of jazz in the United States and around the world.

The school is especially pleased to welcome to Louisville our special guests; Brazilian guitarist Bruno Manguiera, trumpeter Sean Jones, and multiple Grammy award-winning bassist Christian McBride and his trio.

The appearance and residency of Christian McBride at this year's Jazz Fest is made possible through the support of the Visiting Jazz Artist Residency endowment provided to the School of Music through the gifts of dozens of jazz music supporters and Kentucky's Bucks for Brains program. This important program has benefitted many academic areas of the University of Louisville and our Louisville region. The School of Music and our Jazz Studies Program are grateful to our supporters and the university for providing this important endowment.

We also offer a special welcome to Bruno Manguiera who has been a special music faculty colleague in Brazil in working with our jazz student exchange program sponsored by the U.S. Department of Education and the Fund for the Improvement of Post Secondary Education (FIPSE).

It should be noted that our Jazz Fest for 2014 will mark the upcoming retirement of jazz studies faculty member and leader of our Jazz Ensemble I, John LaBarbera. John's leadership and contributions to the growth and success of the Jazz Studies program has been notable. Fortunately for future students, John will be continuing to work with our students in jazz composition and arranging in future years. We congratulate and thank John for his remarkable career in jazz and for all his many contributions to our school.

Finally, we thank our panel of adjudicators and clinicians who give such great service to the School of Music and Jazz Fest through their work with our visiting high school jazz bands. In addition to the opportunity to showcase some of the finest jazz performers working today, these events are all about providing educational opportunities for our students at UofL, community members, and jazz students in our region. So, to all who contribute to this critically important part of this festival, please accept this acknowledgment and our thanks.

We're proud to present Jazz Fest as one of the major annual events in the musical life of the University and our community in celebration of the unique contribution of jazz to our culture, both locally and throughout the world.

We hope you enjoy your visit to the University of Louisville and all the events that are a part of Jazz Fest 2014.

The Jamey Aebersold Jazz Studies Program:
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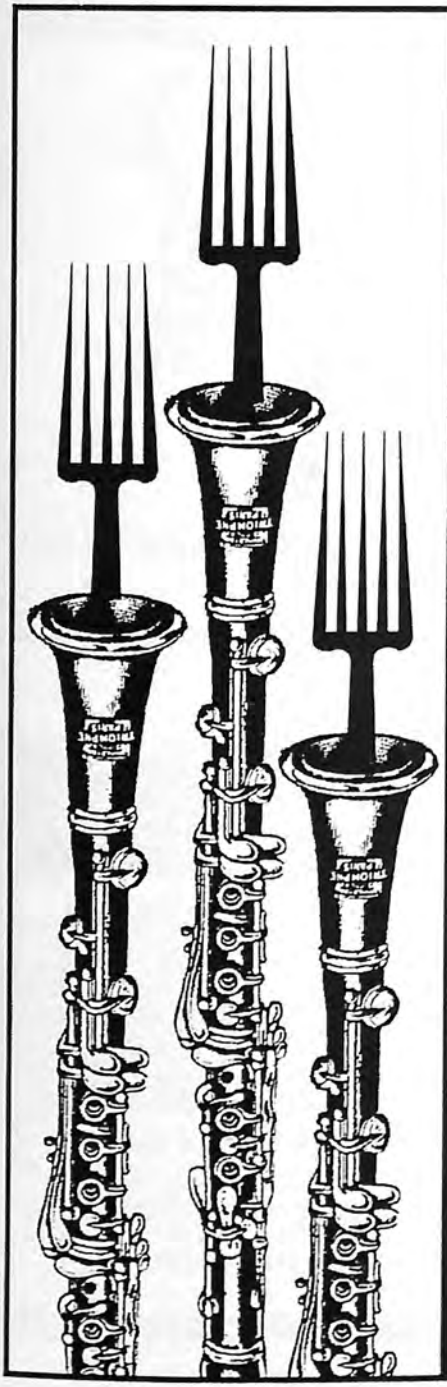

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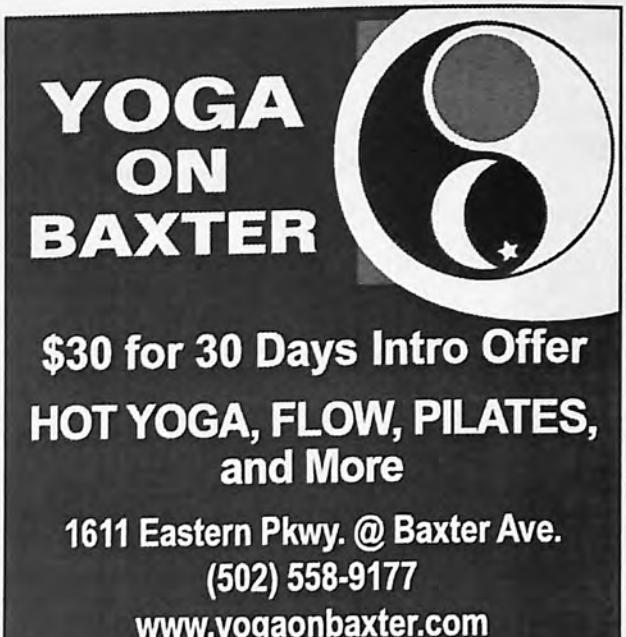
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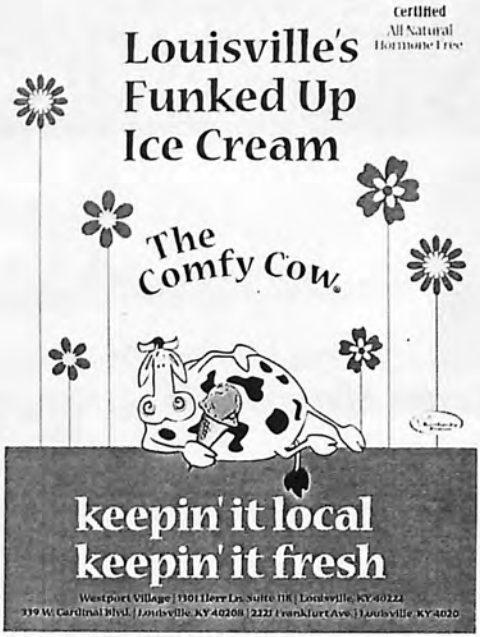
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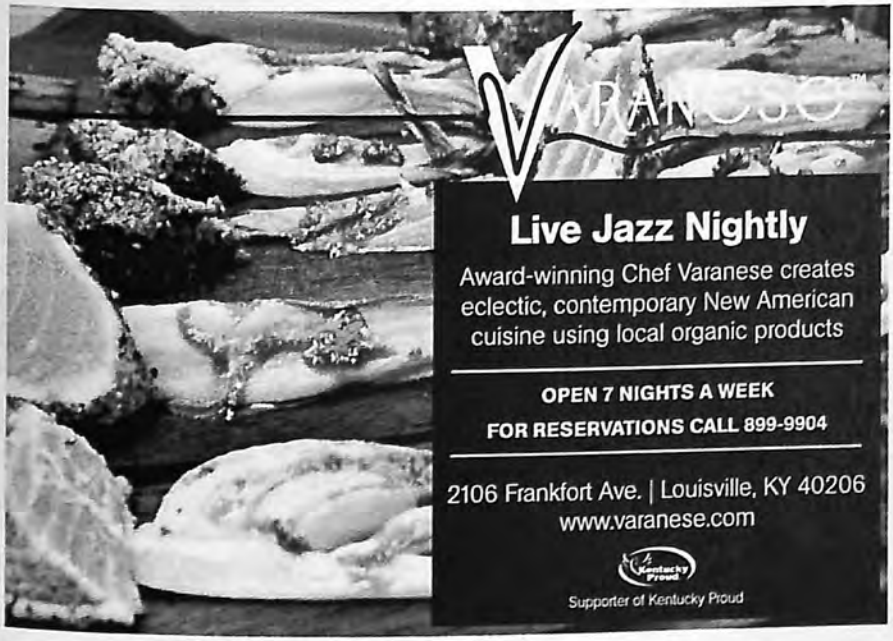

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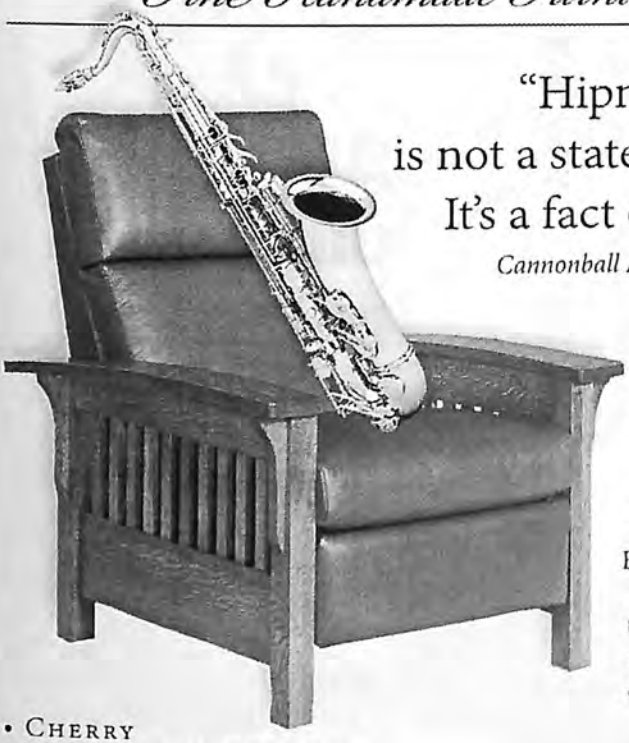

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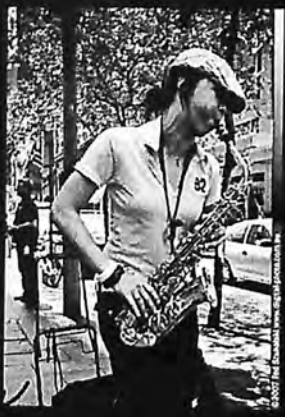

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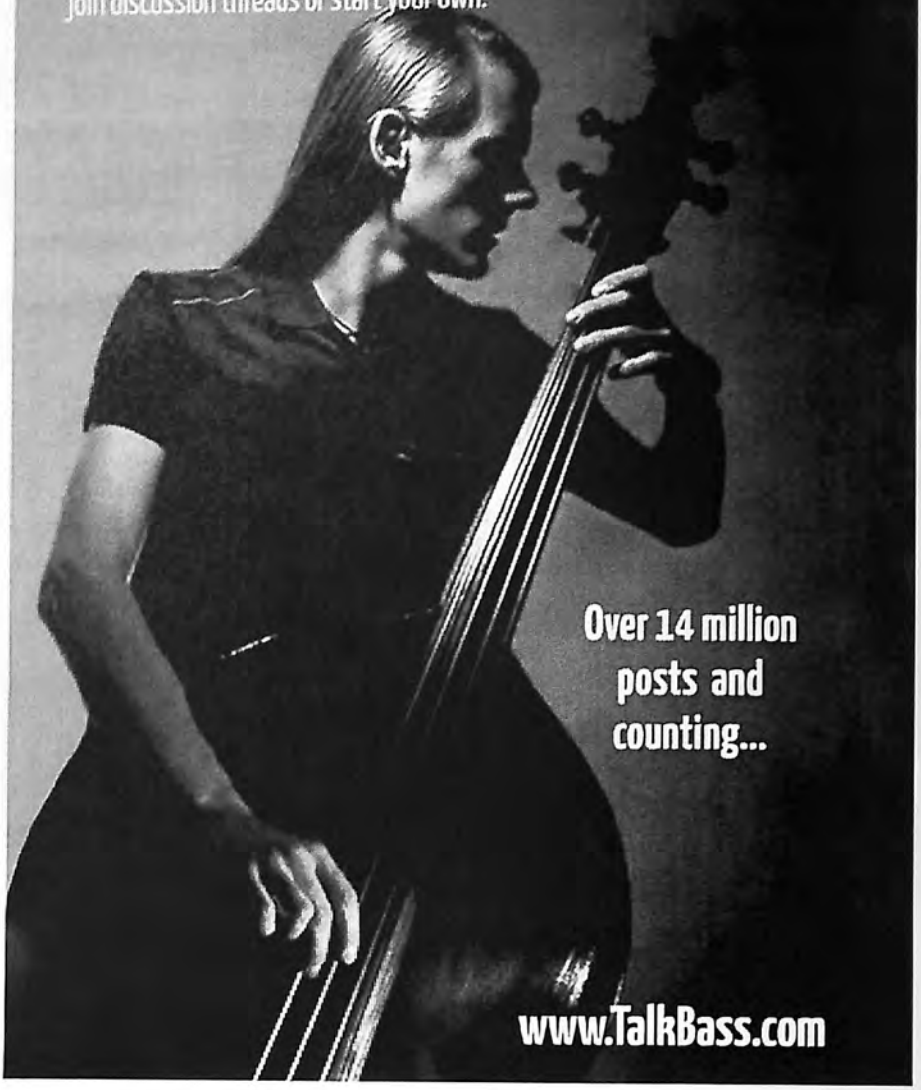

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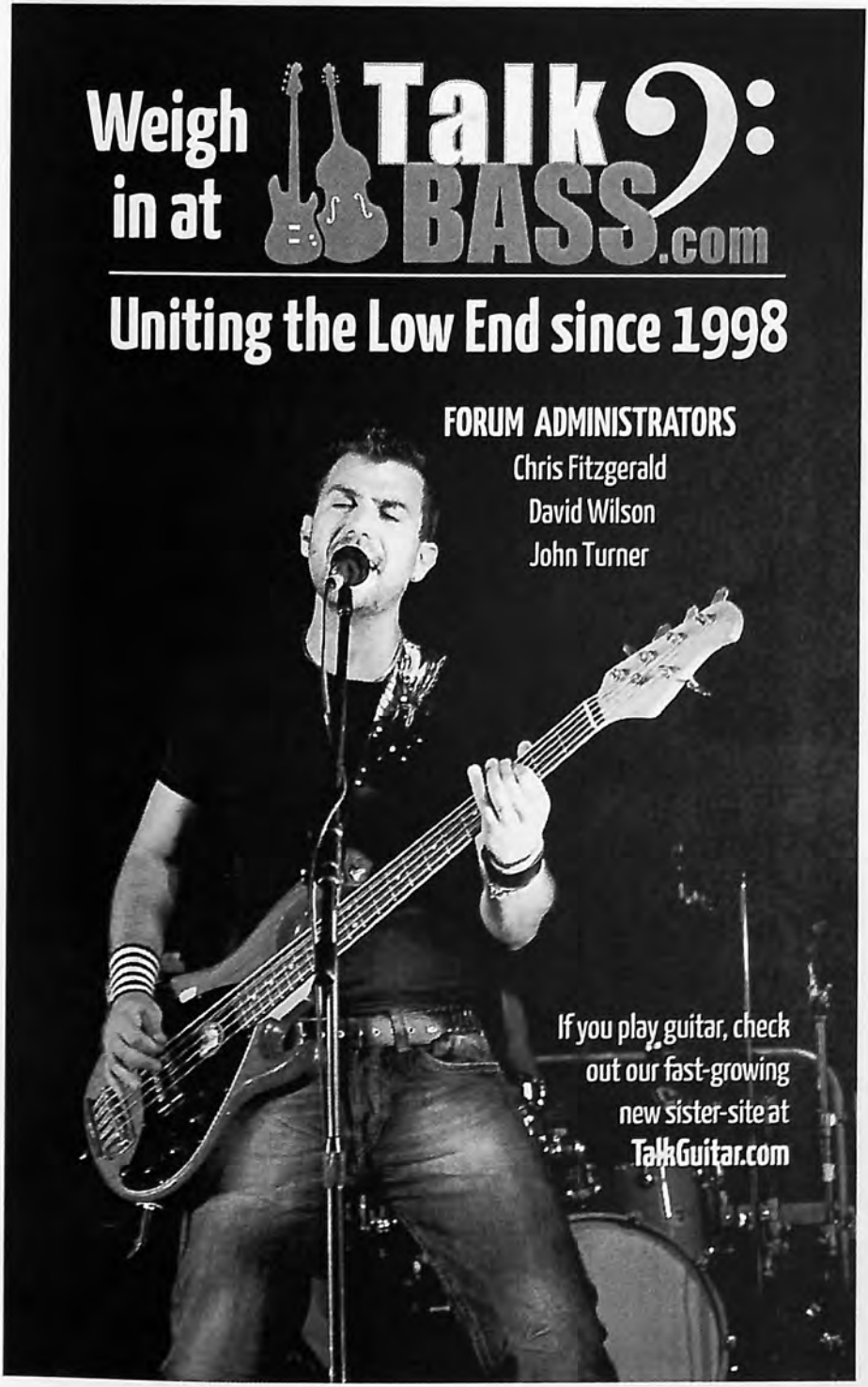
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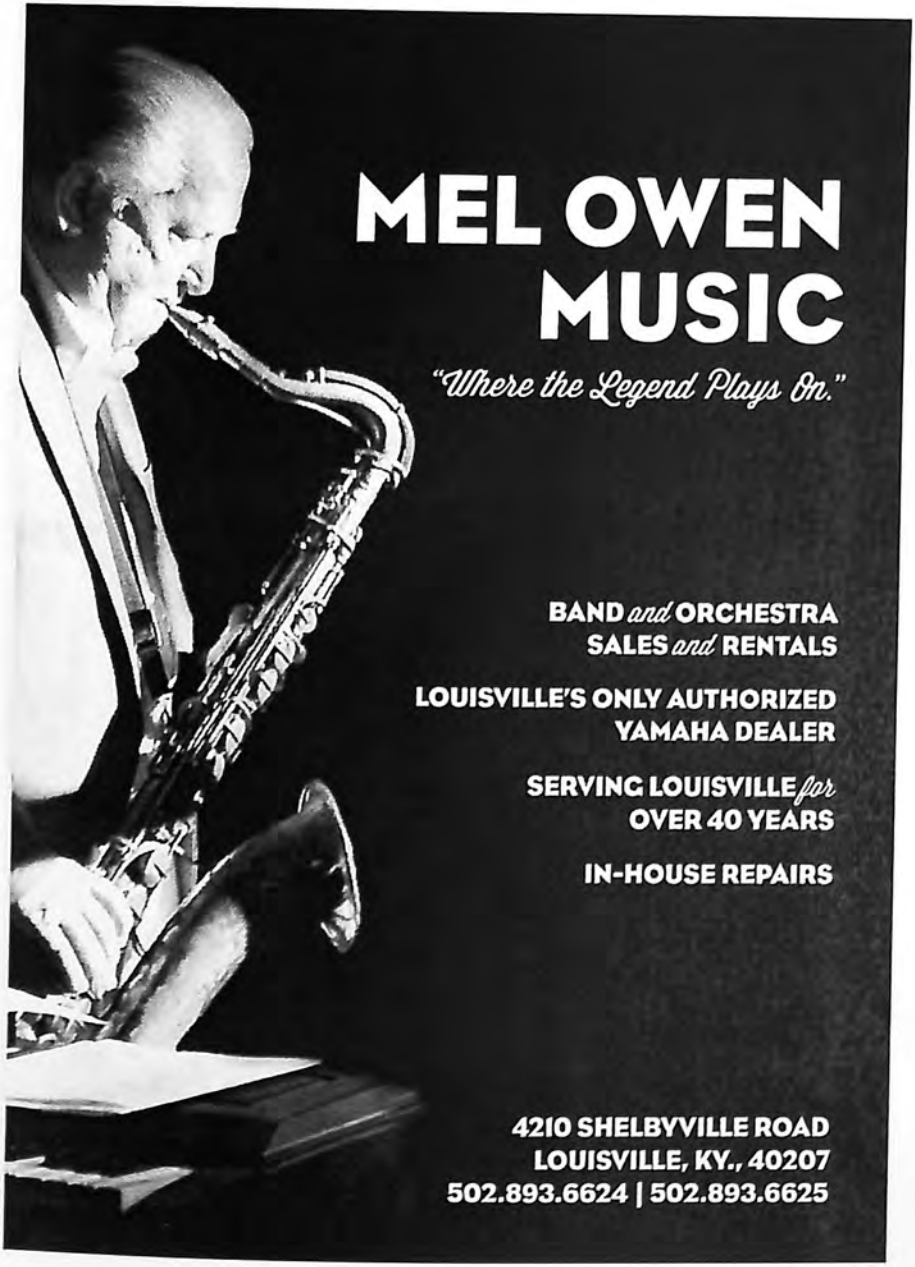
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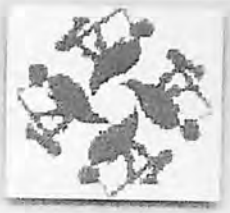

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12:30 – 2:00	Improvisation Clinic with **Jamey Aebersold** – free	
1:30 – 5:00	School Group Performances – free	
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(for Jazz Ensemble personnel, see page 52)

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As we've all been told, birds do it, bees do it - but anyone who's actually gone to the trouble of falling in love knows that it's a lot more complicated when humans get involved. Which can make the reality of relationships a bit disappointing for those weaned on a steady diet of radio-friendly love songs, but can also provide a much richer experience than it's possible to describe in a couple of verses and a chorus.

As has become evident over the course of his five previous albums, Sean Jones is particularly adept at plumbing complex emotional depths through his trumpet playing and composing.

So when he set his mind to recording a set of love songs, it should come as no surprise that he delved into the evocative nuances of love rather than the more obvious boys-meets-girl, boy-loses-girl generalities.

"I didn't want to do your typical love songs record that just deals with one aspect of love," Jones explains. "Not just the love from a man to a woman or the positive emotional side of falling in love. I wanted to do an album that really dealt with a few different shades of love."

2010 was certainly a year of change for the trumpeter. In the spring he stepped down from his position as Lead Trumpeter of Wynton Marsalis' Jazz at Lincoln Center Orchestra, a position that Jones held for over half a decade. Additionally, he formed a new relationship with Marcus Miller, joining the bassist this past summer for a European tour.

Now, in 2011, the title of Jones' sixth CD, No Need For Words, sums up his overall approach. This is music that cuts straight to the emotional heart, whether dealing with passion, sensuality, parental nurturing, or spiritual forgiveness. Regardless of the particular feeling involved, Jones and his band communicate directly and movingly.

"It's definitely an emotional statement," Jones says. "I tried to make sure that the melodies I created and the vibe that I put on each particular tune really carried the message rather than having it expressed verbatim."

The title track itself, however, refers specifically to one aspect of love in which the verbal becomes unnecessary: the physical, carnal side, represented by some of Jones' most sensual playing, his horn virtually reaching out of the speakers to lower the blinds and light the candles in the room where you listen.

"Look and See", on the other hand, opens the album with a bright, engaging fanfare played by Jones and his longtime frontline partner, alto saxophonist Brian Hogans. The tune represents a far less intimate, more universal brand of love, something that Jones found missing from the repertoire as he prepared the album.

"I was thinking about the universality of love while we were on tour in Russia," Jones recalls, "and I started asking people, 'What do you think about love?' One young lady said, 'Love is all around you. All you have to do is look and see.' I immediately was inspired and started to hear music."

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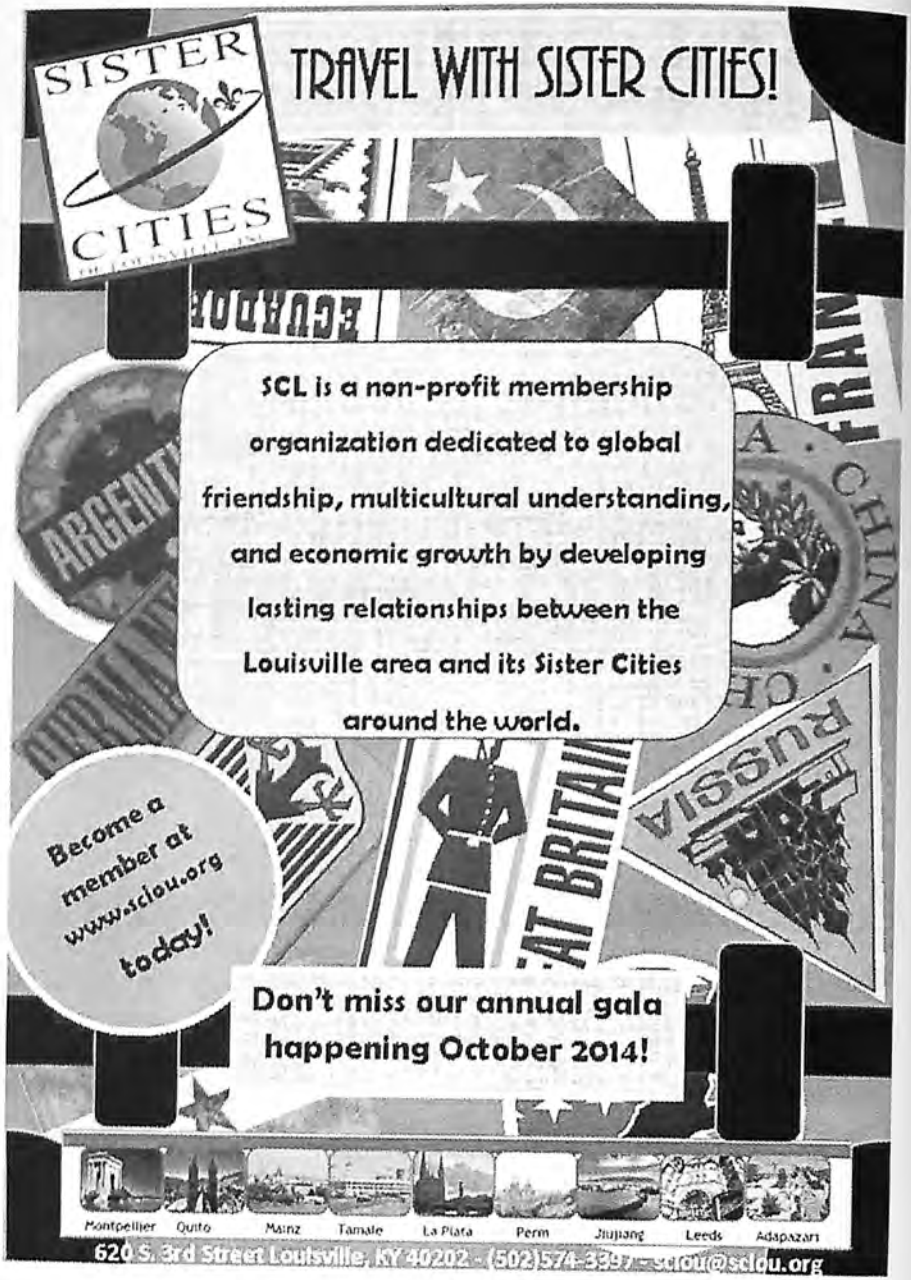
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University Symphony Orchestra

Kimcherie Lloyd, *Director*
Quinn Dizon, *Assistant Conductor*
Justin Giarrusso & Erika Howard, *Orchestra Managers*
Anna Murakawa, Steven Kinnamon & Ryan Snapp, *Librarians*

First Violin
- Anna Murakawa
- Steve Kinnamon
- Mat Madonia
- Jalisha Boyd
- Caitlyn Edwards
- Jacob Head
- Amelia Lant
- Hye Jin Jung

Second Violin
- Marina Konishi-Comfort
- Mary Grace Reed
- Riki Matsui
- Katie Tyree
- Hannah Chalk
- Carlton Oldham
- Railianis Batista Montero
- Chloe Meinshausen
- Kyle Barber
- Franzeli Sharp

Viola
- Sam Meade
- Chelsea Cook
- Prangchat Fakto
- Sydney Fogle
- Justin Giarusso
- Will Marshall
- Morganne McCool
- Amber Crist
- Jaime McIntosh

Cello
- Ryan Snapp
- Ian Schroeder
- Anna Patterson
- Jared Murray
- Hannah Soren
- Jared Latta
- Nick Volpert
- Grace Kim
- Emily Allen
- Harrison Reed
- Nick Weiner
- Kayla Johnson
- Chelsea Getty
- Kyle McKay
- Briana Browne
- Anne Parsons

Bass
- Jordan Wright
- Sydney Simpson
- Ian Elmore
- Catherine Craig
- Liam Fisk
- Pauline Ottaciano
- Marie Knueven
- Isaiah Thomas-Turner

Flute
- Carrie Ellis
- Meaghan Spencer
- Jabez Co

Oboe
- Scott Sams
- Teil Buck
- Erin Elliott

Clarinet
- Samantha Holman
- Alex Enyart
- Katie Teremi

Bassoon
- Jackie Royce
- Katie Saylor
- Anna Garman

Horn
- Tyler Taylor
- Seth Berkenbosch
- Ian Wolfe
- Andrew Osborn

Trumpet
- Nick Calcamuggio
- Erika Howard
- Chris Pate

Trombone
- Tim Hutchens
- Tom Macaluso

Bass Trombone
- Michael Tignor

Tuba
- Joe Kohake

Percussion
- Travis Nestor
- Spencer Zembrodt
- Joseph Beeber
- Tony Johnson
- Samantha Sanky

University Jazz Ensemble I

John La Barbera, *Director*

Saxophones
- Melanie Burrier, *flute*
- Ashley Miller, *alto*
- Dylon Jones, *alto*
- Thiago Fernandes, *tenor*
- Jon Driver, *tenor*
- Lucas Miller, *baritone*

Trombones
- Mike Smith
- Ethan Evans
- Sebastian VanHorn
- Michael Tignor

Trumpets
- Arabo Bey
- Nick De Jarlais
- Clay Parler
- Nick Kaizer
- Erika Howard

Rhythm
- Will Wilder, *guitar*
- Diego Lyra, *piano*
- Jose Oreta, *bass*
- Elias Weidman, *drums*
- Ben Hogan, *drums*

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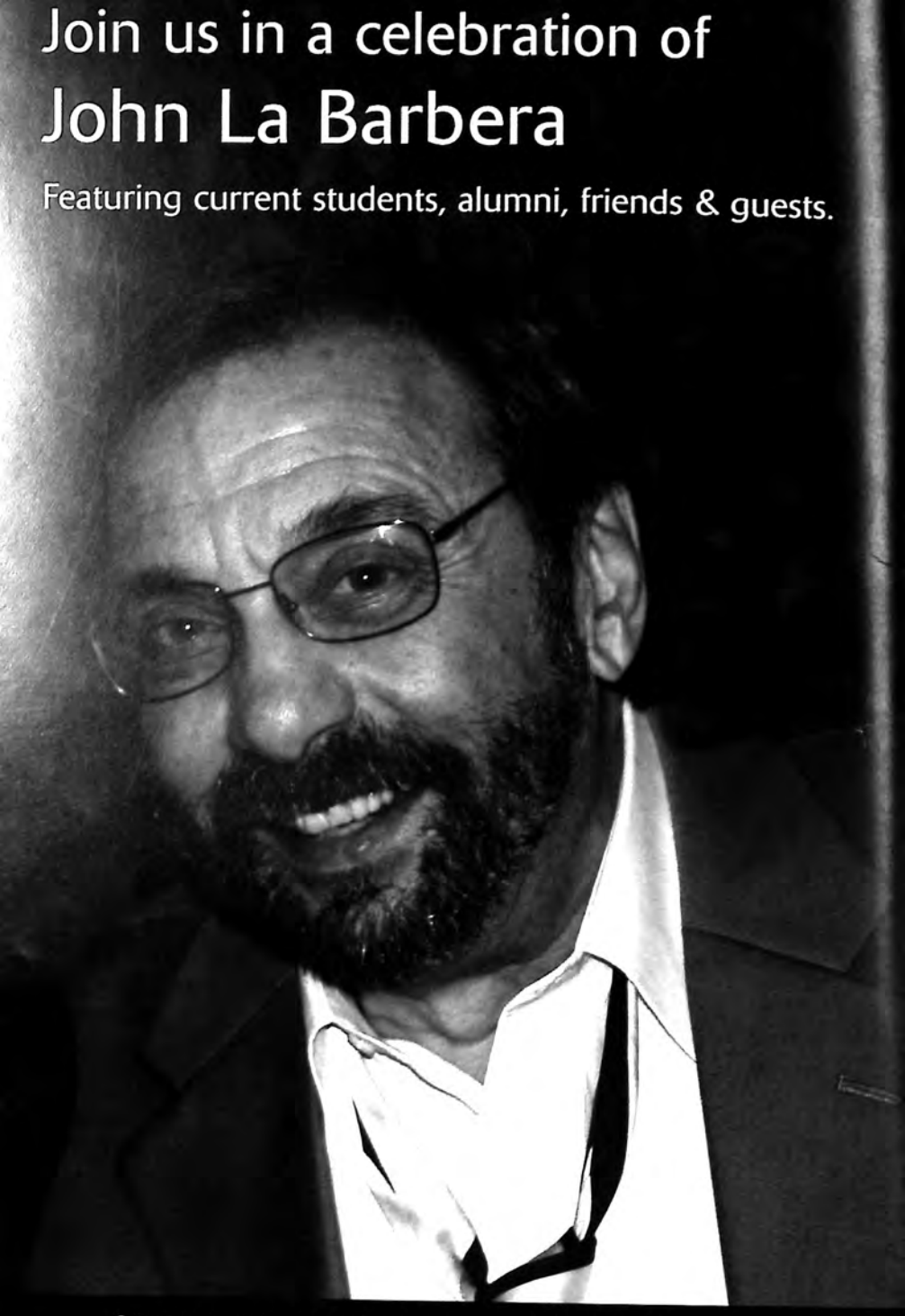

Saturday, April 5 • 8pm • Comstock Concert Hall • $20, $5 for students

All proceeds will be allocated to a scholarship fund established in Mr. La Barbera's name.

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PIANO SOLO RECITAL
Sunday, March 2, 2014
Dror Biran, *piano*

PROGRAM

Prelude and Fugue in A, Op. 87, No. 7 — Dmitri Shostakovich (1906-1975)

Legend: A Homage to Schumann — James Wilding (b. 1973)

World Premiere

Sonata, Op. 10, No. 3 in D Major — Ludwig van Beethoven (1770-1827)
- I. Presto
- II. Largo e mesto
- III. Menuetto: Allegro
- IV. Rondo: Allegro

INTERMISSION

Sonata, Op. 58, No. 3 in B Minor — Frédéric Chopin (1810-1849)
- I. Allegro maestoso
- II. Scherzo: Molto vivace
- III. Largo
- IV. Finale: Presto non tanto; Agitato

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Christopher Roseland, *guitar*

(Student of Stephen Mattingly)

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Monday Evening
March 3, 2014
8:30 p.m.
Comstock Concert Hall

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PROGRAM

from *Cantos de España, Op. 47* — Issac Albéniz (1860-1909)
Asturias
from *Doce Piezas características, Op. 92*
Torre Bermeja

Julia Florida — Augustin Barrios Mangoré (1885-1944)

Variaciones sobre un Tema de Sor, Op. 15 — Miguel Llobet (1878-1938)

INTERMISSION

Capriccio Diabolico *(Homage to Paganini)*, Op. 85 — Mario Castelnuovo-Tedesco (1895-1968)

Rossiniana No. 1, Op. 119 — Mauro Guiliani (1781-1839)

PROGRAM NOTES

Asturias, Op. 47
Published in 1911 as part of the Suite Espanola, this piece was written for piano and was intended to emulate flamenco traditions of the Andalusian region of Spain. The prominent motif of the A-section originates from flamenco guitar. Often times the guitarist will play a melody with the thumb while simultaneously playing a pedal-note, or drone, on an open string. Contrary to the piano, the guitar is able to play the same note in different positions across the instrument. This gives the drone a different timbre but also permits the ability to sustain during the melody. The effect is grasped beautifully as the melody weaves above and below the sustaining drone. The use of the Phrygian mode, as well as the forceful chords that were meant to imitate the *rasgueado,* or "stroke," are all suggestive of the flamenco guitar. Francisco Tárrega, creator of modern guitar technique, transcribed this work for the guitar and sought to authenticate the true intention of the piece.

Torre Bermeja, Op. 92 *(Serenade)*
This is the twelfth and last piece of Albeniz's "Twelve Character Pieces" written for solo piano. In this collection, each piece is intended to convey a different character or mood. In the context of a serenade, it is common to conjure the image of a man singing or playing a melody for a charming lady. The shift from parallel major to minor is a practice often used in the late-romantic period that conveys this idiosyncratic shifting of mood or a dialogue between characters.

Julia Florida
Augustín Barrios Mangoré was a prominent classical guitarist as well as composer of the 20th century. His compositions, usually claiming a romantic to late-romantic style, are a keystone in the essential guitar repertoire. This piece is written as a barcarolle, sharing the rocking 6/8 rhythm of the boat songs of Venetian gondoliers. He wrote this piece after living in Buenos Aires for a decade, a city known for its extensive Italian immigration. In 1914 Barrios traveled to Montevideo, Uruguay to record for the Atlanta/ Artigas, making him one of the first guitarists to ever record. These recordings predate Andrés Segovia by a decade and give us a glimpse to the caliber of his virtuosity as well as his artistry.

Variaciones sobre un Tema de Sor
The "Variations on a theme of Sor" is in fact a theme and variations on the Portuguese folk melody *La Folia. La Folia,* translating to folly, madness, or empty headedness is a melody set to a specific chord progression that roots

back to the 16th-century Portugal. Bach, Corelli, Rachmaninoff, and Vivaldi are a few of the many composers to make use of the Folia progression. The chord progression later became commonly known as follows: i, V, i V/III (bVII), III, V/III (bVII), i, V, i, V/III (bVII), III, V/III (bVII), i V, i. During the 16th century, this was one of the few times from the one would hear a bVII chord in a dominant function, a very common practice in music today. Llobet takes the progression and creates ten variations, each using a specific guitar technique. From left hand alone, to slur, to rapid arpeggios, Llobet brilliantly utilizes the facilities of the guitar.

Capriccio Diabolico, Op. 85 (Hommage to Paganini)
The Diabolic Capriccio was published in 1938 and dedicated to Maestro Andrés Segovia. It was suggested by Segovia that Tedesco should write an hommage to Paganini, due to the latter's admiration of the guitar. The opening measures present the theme of *La Campanella* from Paganini's Second Violin Concerto. Like many of Tedesco's works, this caprice reflects a Neoclassicism aesthetic as well as his interest in Italian music history. As an hommage to Nicolai Paganini, there are certain virtuosic style traits present such as rapid scale and arpeggio work interwoven with beautiful cantabile melodies.

Rossiniana No. 1, Op. 119
This was the first of six pieces from one of Giuliani's greatest works *Le Rossiniane.* These works were written using themes from 19th-century operas, a practice often conducted by Giuliani. He wrote these during an extended stay in Rome when he was undergoing financial difficulties. He decided to integrate himself into the mainstream by using themes of Gioacchino Rossini, and thus broaden his audience. Tension gradually builds through the piece due to dynamic contrast or a repetitive rhythmic cell, a compositional device often used by Rossini. The final Vivace section begins with a playful march-like idea that grows with great excitement to a brilliant finish. This is typically present in a Rossini Overture, as well as each of the six pieces of this great work.

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presents

John Combs, *piano*

(Student of Naomi Oliphant)

with

Sam Williams, *flute*
Anna Patterson, *cello*

Junior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Tuesday Evening
March 4, 2014
8:30 p.m.
Comstock Concert Hall

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Piano Sonata in E-flat Major, Hob. XVI: 52 — Joseph Haydn (1732-1809)
- I. Allegro
- II. Adagio
- III. Presto

Berceuse, Op. 57 — Frédéric Chopin (1810-1849)

Préludes, Book 2 — Claude Debussy (1862-1918)
- III. La Puerta del Vino
- V. Bruyères
- VI. "Général Lavine"- excentric

INTERMISSION

Trio for Flute, Cello, and Piano — Bohuslav Martinů (1890-1959)
- I. Poco Allegretto
- II. Adagio
- III. Andante Allegretto scherzando

Sam Williams, *flute*
Anna Patterson, *cello*

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Friday, March 14 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Lecture & Demonstration - $10 for general admission, $5 for students & seniors.

Sunday, March 16 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: Elias String Quartet - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

Tuesday, March 18 - 7:00pm (Bird Recital Hall)
University Student Improvisation & Computer Music

Tuesday, March 18 - 8:00pm (Comstock Concert Hall)
Guest Artist: Max Rabinovitsj, violin, with J. Patrick Rafferty, violin, Paul York, cello & Dror Biran, piano

Wednesday, March 19 - 7:00pm (Bird Recital Hall)
Guest Artists: Harry Pickens Trio

Wednesday, March 19 - 8:00pm (Comstock Concert Hall)
Guest Artist: Olivia Duval, soprano

Thursday, March 20 - 7:00pm (Bird Recital Hall)
University Student Jazz Composers

Saturday, March 22 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Sunday, March 23 - 3:00pm (Comstock Concert Hall) $
Music eX Series: The Trout Quintet - J. Patrick Rafferty & Brittany MacWilliams, violins, Erin Rafferty, viola, Paul York, cello, Sidney King, bass, & Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

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presents

A Trio Recital

Michael Tunnell, *trumpet*

Brett Shuster, *tombone*

&

Meme Tunnell, *piano*

Faculty Recital

Wednesday Evening
March 5, 2014
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Sonata — Johannes Prentzel (fl. 1650)
- Andante
- Andante
- Allegro

Der Jäger und sein Liebchen — Johannes Brahms (1833-1897)

Concertino — Anthony Plog (b. 1947)
- I. Allegro
- II. Very slow
- III. Allegro vivace
- VI. Valse triste
- V.

INTERMISSION

Slow Rag and Fast March — Arthur Frackenpohl (b. 1924)

Side Partners — Herbert L. Clarke (1867-1945)

Duetto Buffo di Due Gatti — Giacchino Rossini (1792-1868)

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Thursday, March 6, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Piece en forme de Habanera — Maurice Ravel (1875-1937)

Megan Campbell, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Chaconne in D Minor — Johann Sebastian Bach (1685-1750)

Jackie Royce, *bassoon*
(student of Matthew Karr)

Dream Sequence I — Daniel Asia (b. 1953)

Sebastian Van Horn, *trombone*
(student of Brett Shuster)

Romance — Carl Marie von Weber (1786-1826)

Joshua Barnes, *trombone*
(student of Brett Shuster)
John Combs, *piano*

Trombonology — Tammy Dorsey (1905-1956)

Ethan Evans, *trombone*
(student of Brett Shuster)
Joe Kohake, *piano*

Fantasie for Trombone and Piano — Sigismond Stojowski (1869-1946)

Caitlin Thompson, *trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

Scherzando et Cantabile — Henri Busser (1872-1973)

Elizabeth Walker, *tenor trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

Skylines — David Uber (1921-2007)
I. Manhattan
II. Chicago

Samuel Hornbuckle, *bass trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

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UNIVERSITY OF
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Ashley Kruth, *mezzo-soprano*

and

Emily Yocum, *soprano*

(Students of Edith Davis Tidwell)

with

David George, *piano*

Student Recital

Friday Evening
March 7, 2014
8:30 p.m.
Comstock Concert Hall

8:30pm No Intermission

PROGRAM

Laudamus Te *(Gloria)* — Antonio Vivaldi (1678-1741)

Emily Yocum and Ashley Kruth

Ye Men of Gaza *(Samson)* — George Frideric Handel (1685-1759)

Emily Yocum

Seit ich ihn gesehen — Robert Schumann (1810-1856)
Er der Herrlichste von Allen

Alt-spanisch — Erich Korngold (1897-1957)
Glückwunsch

Ashley Kruth

Frühlingsmorgen — Gustav Mahler (1860-1911)
Liebst du um Schönheit

Emily Yocum

Berceuse Créole — Henri Sauguet (1901-1989)

Viens, mon bien-aimé — Cécile Chaminade (1857-1944)

Ashley Kruth

Green
La lune blanche
Notre amour

Gabriel Fauré
(1845-1924)

Emily Yocum

Will There Really Be a Morning?
A Horse with Wings

Ricky Ian Gordon
(b. 1956)

Amor

William Bolcom
(b. 1938)

Ashley Kruth

Even
Good
Snake
Lucky Child

Jake Heggie
(b. 1961)

Emily Yocum

Faites-lui mes aveux *(Faust,* Act II)

Charles Gounod
(1818-1893)

Ashley Kruth

Frère! Voyez!... Du gai soleil *(Werther,* Act II)

Jules Massenet
(1842-1912)

Emily Yocum

Spring Wind

Eric Thiman
(1900-1975)

Emily Yocum and Ashley Kruth

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76th Season
Three Hundred Fifty-Ninth Concert
of the Society

Elias String Quartet

Sara Bitlloch, *violin*
Donald Grant, *violin*
Martin Saving, *viola*
Marie Bitlloch, *cello*

University of Louisville
March 16, 2014
3:00 P.M.
Comstock Concert Hall

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LOUISE SCHULMAN
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*We will be pleased to add the names of additional contributors in subsequent programs.

Program

String Quartet in G Minor, Op. 10 (1892-93) — Claude Debussy (1862-1918)

- Animé et très décidé
- Assez vif et bien rythmé
- Andantino, doucement espressif
- Très modéré; Très mouvementè et avec passion; Très animé

Officium breve, Op. 28 (1988-89) — György Kurtág (b. 1926)

In memoriam Andreæ Szervánszky

- I. Largo
- II. Più andante
- III. Sostenuto, quasi giusto
- IV. Grave, molto sostenuto
- V. Presto
- VI. Molto agitato (Canon a 4)
- VII. Sehr fliessend (Canon a 2)
- VIII. Lento
- IX. Largo
- X. Sehr fliessend (Canon a 4)
- Xa. A Tempo (X Da Capo al fine)
- XI Sostenuto
- XII. Sostenuto, quasi giusto
- XIII. Sostenuto, con slancio
- XIV. Disperato vivo
- XV. Arioso interrotto: Larghetto

Intermission

String Quartet in E Minor, Op. 59, No. 2 (1806) — Ludwig van Beethoven (1770-1827)

- Allegro
- Adagio molto
- Allegretto: Maggiore
- Finale: Presto

The Elias String Quartet appears through arrangement with David Rowe Artists
21 Bessom Street, Marblehead, MA 01945
www.davidroweartists.com
www.eliasstringquartet.com

Acknowledgments

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University of Louisville School of Music
WUOL 90.5 FM

Special thanks to Dr. Jean Christensen for preparing all of our program notes.

Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society to insure that both the number of concerts as well as the quality of musicians be maintained for five years. Emilie Strong Smith was an involved and generous Chamber Music Society supporter for many decades. In honor of these individuals, the top contributors category has been designated the Gerhard Herz-Emilie Strong Smith Sustainers. For information on becoming a Herz-Smith Sustainer, please contact Barbara Brick at (502) 329-4901 or bababb@bellsouth.net.

www.louisvillechambermusic.org

Media Sponsor

This concert is dedicated to the memory of Helen Franklin.

Next Chamber Music Society Concert

April 13, 2014 - 3:00 p.m.

The Debussy Trio
with Suzanna Guzmán, mezzo-soprano

Single tickets can be purchased in advance online at:
louisvillechambermusic.eventbrite.com

Identifying and Teaching Images Through Music

Priskali Achumi

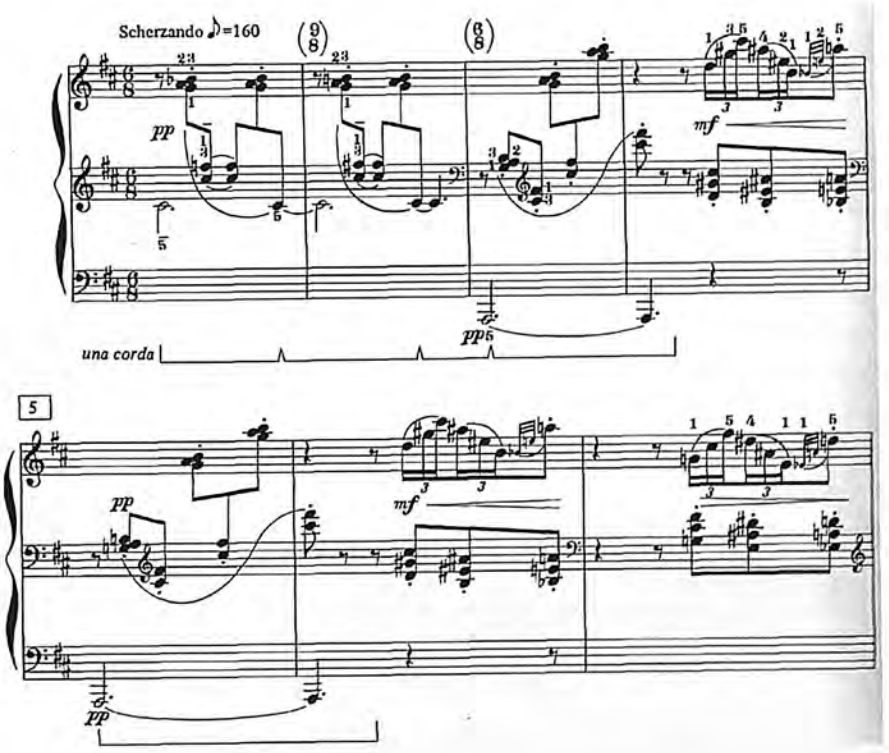
Graduate Lecture Recital

Ondine, *Prélude* No. 8, Book 2 , Claude Debussy

The French composer Claude Debussy (1862-1918) was one of the most prominent figures associated with Impressionist music. Debussy's *Préludes* (Book 1, 1910; Book 2, 1913) represent different character, musical textures, moods, and diverse compositional styles. The titles are placed at the end of each piece. Perhaps to indicate, that the music is of first importance.

As seen in the prelude *Ondine,* Debussy's interest in supernatural beings inspired his imagination. *Ondine* is a mythological character of Scandinavian and German countries. They are water nymphs living in deep pools of river; they sing, dance and lure unwary fisherman into their palaces where days pass by in timeless forgetfulness. Fast fragmented passage, tremolos, arpeggiation, swift tempos and delicate harmony helps create an atmosphere of fantasy.

Example 1



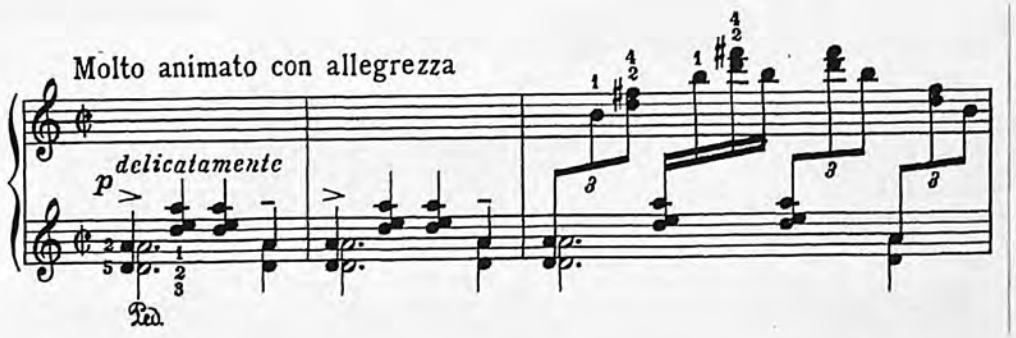
A Prole do Bebê (The Baby's Family), Vol. 1, Heitor Villa-Lobos

I. *Branquinha* (The Porcelain Doll)
II. *Moreninha* (Paper Doll)
III. *Caboclinha* (The Clay Doll)
IV. *Mulatinha* (The Rubber Doll)
V. *Negrinha* (The Wooden Doll)
VI. *A pobrezinha* (The Rag Doll)
VII. *O polichinelo* (Punch)
VIII. *A bruxa* (The Witch Doll)

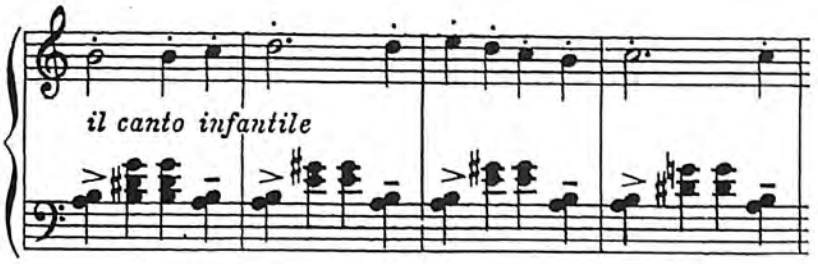
Heitor Villa-Lobos (1887-1959) is one of the most prolific Brazilian composer of the 20th century. His music is most frequently recorded among the modern composers. The music of Villa-Lobos represents rich Brazilian culture in its originality and vitality. He found creative expression in the musical world of children and composed two volumes of *A Prole do Bebê* (The Baby's Family),Volume 1(1920), Volume 2 (1921).

A Prole do Bebê, Volume 1 is a set of 8 pieces, representing different children's dolls, based on different Brazilian folk tunes, borrowed from popular children folklore. He integrated modernistic musical language such as placing a simple children's melody in the middle of a harmonically, tonally and rhythmically modern texture, skillfully emphasizing the character of each doll.

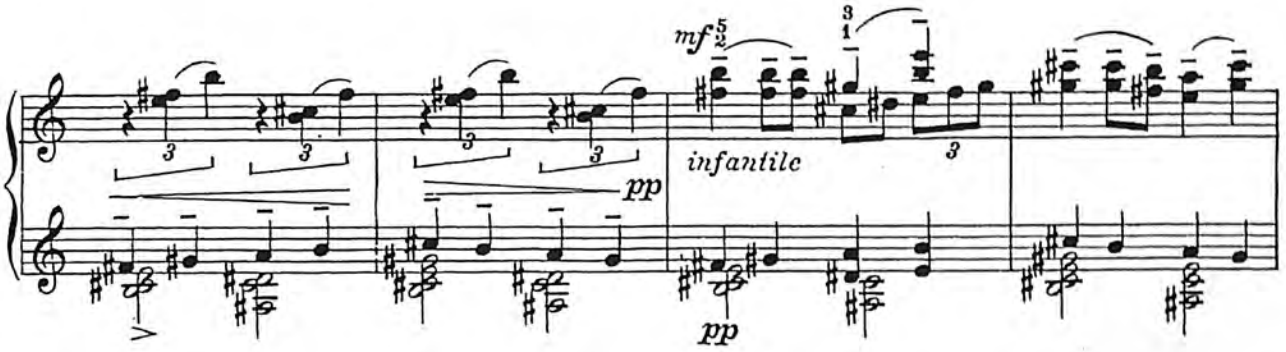
Example 2 from "The Porcelain Doll"



Example 3 from "The Porcelain Doll"



Example 4 from "The Rag Doll"

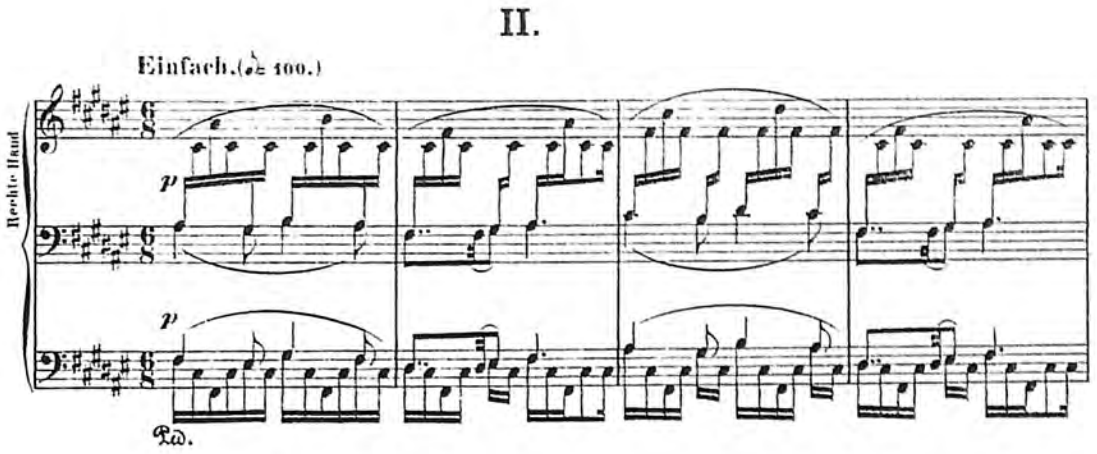


Romance, Op. 28, No. 2 in F# Major, Robert Schumann

Robert Schumann (1810-1856), was one of the most important German composers of the Romantic era, enriching its literature with a series of poetic works in which classical structure and Romantic expression are combined. The majority of his works are almost exclusively of piano works. Although he has written for larger forms, such as *Symphony* No. 3 in E flat major, Op. 97, he favored the genre of character pieces. Characteristics of Schumann's piano writing include his use of fast harmonic rhythm, unusual pedal effects, syncopations, cross-rhythm, varied accompanimental figurations, and chord doublings. His music reflects the emphasis of emotions at the core of all art.

For Schumann music cannot just reproduce a story, but it can recapture its atmosphere, an idea which is seen in *Romance*, Op. 28, No. 2 in F# Major. This character piece is vocally inspired, with dual melodic line, perhaps representing a soprano/tenor, female/male. Schumann composed *Three Romances* Op. 28 in 1839.

Example 5

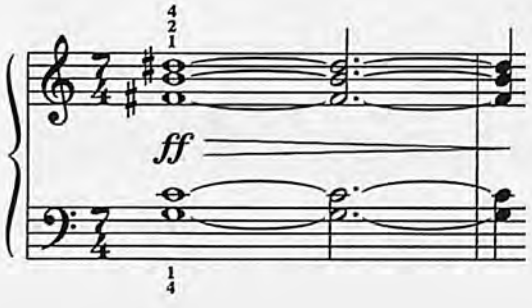


Piano Sonata No. 1, Op. 25, Dianne Goolkasian Rahbee
Movement III, with Anguish
Movement IV, Toccata

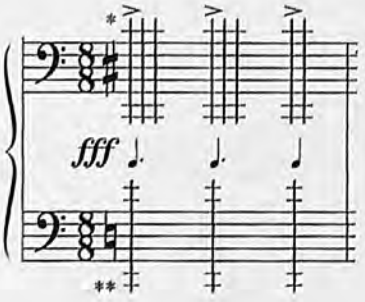
Dianne Goolkasian Rahbee (b. 1938) is a composer, pianist, and pedagogue whose works are performed worldwide. She is a first generation American born, Armenian raised in Boston, Massachusetts. She studied at the Juilliard School in New York as a piano major, and went on to the Mozarteum in Salzburg, Austria to study chamber music. Her works encompass different forms of music for piano, orchestra, instrumental ensembles, percussion, and voice.

Rahbee composed *Sonata* No. 1, Op. 25 in 1986. This is a four movement sonata, with each movement varies in character. The third movement is intensely painful, emotional and full of angst. In an email conversation she states, "During the time of writing the third movement her life was chaotic, overburden with responsibilities-refugee relatives arrived from Iran to live with her family, young children to care for, deadline to finish this commissioned sonata, full time teaching schedule and other responsibilities." She captured her frustration into the third movement. The fourth movement, "Toccata", is a release from the extreme tension of the third, and is wildly rhythmic and energetic using extended hand techniques.

Example 6 from "Movement III, with Anguish"



Example 7 from "Movement IV, Toccata"



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Priskali Achumi, *piano*

(Student of Krista Wallace-Boaz)

Identifying and Teaching Images Through Music

Graduate Lecture Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Monday Evening
March 17, 2014
7:00 p.m.
Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

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PROGRAM

Ondine, Prelude No. 8, Book 2 — Claude Debussy (1862-1918)

A Prole do Bebê (The Baby's Family), Vol. 1 — Heitor Villa-Lobos (1887-1959)

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Romance, Op. 28, No. 2 in F# Major — Robert Schumann (1810-1856)

Piano Sonata No. 1, Op. 25 — Dianne Goolkasian Rahbee (b. 1938)

Movement III, with Anguish
Movement IV, Toccata

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Tuesday, March 18 - 7:00pm (Bird Recital Hall)
University Student Improvisation & Computer Music

Tuesday, March 18 - 8:00pm (Comstock Concert Hall)
Guest Artist: Max Rabinovitsj, violin, with J. Patrick Rafferty, violin, Paul York, cello & Dror Biran, piano

Wednesday, March 19 - 7:00pm (Bird Recital Hall)
Guest Artists: Harry Pickens Trio

Wednesday, March 19 - 8:00pm (Comstock Concert Hall)
Guest Artist: Olivia Duval, soprano

Thursday, March 20 - 7:00pm (Bird Recital Hall)
University Student Jazz Composers

Saturday, March 22 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Sunday, March 23 - 3:00pm (Comstock Concert Hall) $
Music eX Series: The Trout Quintet - J. Patrick Rafferty & Brittany MacWilliams, violins, Erin Rafferty, viola, Paul York, cello, Sidney King, bass, & Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Sunday, March 23 - 7:30pm (Comstock Concert Hall)
University Symphony Orchestra

Monday, March 24 - 7:00pm (Bird Recital Hall)
University Jazz Combos

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Guest Artist: Jakob Kullberg, cello

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Guest Artists: Big Robot - electroacoustic trio

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Max Rabinovitsj, *violin*
J. Patrick Rafferty, *violin*
Paul York, *cello*

&

Dror Biran, *piano*

Faculty & Guest Artist Recital

Tuesday Evening
March 18, 2014
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Violin Sonata No. 5, Op. 24 in F Major "Spring" — Ludwig van Beethoven (1770-1827)

Allegro
Adagio molto espressivo
Scherzo. Allegro molto – Trio
Rondo. Allegro ma non troppo

Max Rabinovitsj, *violin*
Dror Biran, *piano*

Concerto in D Minor for 2 Violins, BWV 1043 — Johann Sebastian Bach (1685-1750)

Vivace
Largo, ma non tanto
Allegro

J. Patrick Rafferty & Max Rabinovitsj, *violins*
Matthew Madonia & Amelia Lant, *violin ripieno*
Samuel Mead, *viola ripieno*
Ian Schroeder, *violoncello ripieno*
Jordan Wright, *bass*

INTERMISSION

Piano Trio No. 1, Op. 49 in D Minor — Felix Mendelssohn (1809-1847)

Molto allegro ed agitato
Andante con moto tranquillo
Scherzo: Leggiero e vivace
Finale: Allegro assai appassionato

Max Rabinovitsj, *violin*
Paul York, *cello*
Dror Biran, *piano*

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Guest Artists: Big Robot - electroacoustic trio

Saturday, March 29 - 7:00pm (Comstock Concert Hall)
Faculty Artist: Dallas Tidwell, clarinet - James Livingston Tribute Concert

Sunday, March 30 - 7:30pm (Comstock Concert Hall)
University Chorus & Collegiate Chorale

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PROGRAM

Sequential Motion (2014) — Chris Kincaid (b. 1981)

Jackie Royce, *bassoon* Chris Kincaid, *guitar & electronics*

Quartet — Robert Ashley (1930-2014)

Samantha Holman, *clarinet* Nicholas Volpert, *cello*
José Oreta, *bass* Ben Hogan, *drum set*

WaterWorks (2013) — Jabez Co (b. 1989)

Jabez Co, *electronics*

Crystal Tide (2013) — Justin Giarrusso (b. 1991)

Elegy — Jerry Troxell (1936-1998)

Samantha Holman, *clarinet* Nicholas Volpert, *cello*
José Oreta, *bass* Ben Hogan, *drum set*

The Staircase (2013) — Tyler Taylor (b. 1992)

Stratosphere (2013) — Matt Wetmore (b. 1989)

Matt Wetmore, *iPad*

"Will I be On tonight?" — Nicholas Volpert (b. 1992)

Samantha Holman, *clarinet* Nicholas Volpert, *cello*
José Oreta, *bass* Ben Hogan, *drum set*

PROGRAM NOTES

Sequential Motion - Chris Kincaid

In 1995, Luciano Berio completed his *Sequenza XII* for bassoon. Berio's *Sequenzas* were a series of works for solo instrument and an exploration of each instruments particular sound world. They are remarkable works full of creativity, demanding the highest level of technical ability and expressivity from the performer. *Sequenza XII* was written for French bassoonist, Pascal Gallois. Gallois later compiled a technique book for the bassoon including references to *Sequenza XII.* The book covered both traditional and extended techniques. In the book Gallois explained the long and collaborative process between Berio and himself in exploring the potential of the instrument. This dialog between composer and performer proved to create a powerful work that was on the cutting edge of technical ability while also being coherent and without meaningless gestures that merely "sounded cool." *Sequenza XII* embodies the true potential of artistic collaboration.

Sequential Motion is my small way of paying homage to the masterful work by Berio and the collaborative spirit he had with Gallois. Berio's score, as well as Gallois' technique book were constantly at my side during initial sketches. They acted as a road map and inspired me to think differently about writing for bassoon. In the collaborative spirit, I worked with Jackie (Royce) in early prototypes of the piece to understand what worked and what did not. This proved more useful than a thousand hours with awful midi files. The experience of talking, trying, failing, and doing is where I found the art. The process is where we grow and where we find truth.

WaterWorks - Jabez Co

WaterWorks is a composition for fixed electronics, exploring the manipulation of recorded water sounds through Max/MSP. The sonic effects of water have always fascinated me: water droplets, running streams, and splashes are some of my personal favorites. In this piece, I wanted to experiment with the musical possibilities of recorded water sounds in tandem with synthesized sounds.

Crystal Tide - Justin Giarrusso

Crystal Tide draws only from pink noise and recorded crystal glasses, and is realized with Max/MSP. Ideas ebb and flow like the sea against the shore. The waters wash ashore fragments of sea glass that once were goblets, carrying the disembodied voices of those eroded crystal glasses upon the tide.

The Staircase - Tyler Taylor

The sounds processed in this piece all come from three sound samples of myself while whistling. The staircase, being a very resonant space, is one of my favorite places to whistle. I am fascinated by the idea of transforming sounds, perhaps to the point of no longer recovering their source, from one fairly traditional source.

Stratosphere - Matt Wetmore

Stratosphere is a piece for performer and electronics which, using an iPad and the program Max/MSP, allows the performer to improvise an orchestral piece.

"Will I be On tonight?" - Nicholas Volpert

"What will happen to me? Which of these creatures will take hold of me?"

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Julia Perry's Stabat Mater: A Study

Olivia Duval, *soprano*

&

Debbie Dierks, *piano*

Guest Artist Lecture Recital

Wednesday Evening
March 19, 2014
8:00 p.m.
Comstock Concert Hall

PROGRAM

Stabat Mater — Julia A. Perry (1924-1979)

I. Stabat Mater Dolorosa
II. O quaum tristis et afflicta
III. Quis est homo qui non fleret
IV. Pro peccatis suaegentis vidit
V. Eia mater fons amoris
VI. Sancta Mater istud agas
VII. Fac me verum tecum flere
VIII. Virgo, virginum praeclara
IX. Fac me plagas vulnerary
X. Fac me cruce custodiri

Text and Translation

(Translation by Julia A. Perry)

I.

Stabat Mater Dolorosa,
Juxta crucem lacrymosa
Dum pendebat filius;
Cujus animam gementem
Contristatam et dolentem
Pertransivit gladius.

The mother stood grieving,
Weeping next to the cross
While her Son hung there;
Whose soul moaning
Was saddened and suffering
Was pierced by the sword.

II.

O quam tristis et afflicta
Fuit illa benedicta
Mater unigeniti
Quae morebat et dolebat
Et tremebat cum videbat
Nati poenas inclyti.

O how sad and afflicted
Was that blessed
Mother of the only begotten
Who grieved and suffered
And trembled while looking
On her glorious child's torment.

III.

Quis est homo qui non fleret
Christi matrem si videret
In tanto supplicio
Qui non posset contristari
Piam matrem contemplari,
Dolentem cum filio.

Who is the man who would not weep
Saw he there, the mother of Christ
In great supplication?
Who could not give consolation
To the mother contemplating,
Mournful with her Son?

IV.

Pro peccatis suaegentis vidit
Jesum in tormentis
Et flaggellis subditum;
Vidit Jesum dolcem natum
Morientem desolatum
Dum emisit spiritum.

For the sins of His people,
saw her Jesus in great torment
Beaten with the scourger's rod;
Saw her Sweet One dying
Yes, forsaken, crying
Yield His spirit up to God.

V.
Eia mater fons amoris
Me sentire vim doloris
Fac ut tecum lugeum;
Fac ut arde at cor meum,
In amando Christum Deum
Ut sibi complaceam

Tender Mother, fount of love,
Let me feel thy sadness,
That with thee my tears shall flow;
Make my heart so steadfast for Him,
Make it burn with love for thy Son,
That I may be pleasing unto Him.

VI.
Sancta Mater istud agas
Crucifixi fige plagas
Corde meo valide
Tui nati vulnerati
Tam dignati prome pati
Poenas meam divide.

Holy Mother, this be granted
Let His wounds be firmly planted
In my heart forevermore,
See the Saviour wounded,
Depths unbounded for me suffered;
Pangs of grief me divided.

VII.
Fac me verum tecum flere,
Crucifixus condolore
Donec ego vixero
Juxta crucem tecum stare
Te libentersociare
In planctu desidero.

Make me weep with thee in union,
At the crucifix, there condoling
I shall help to bear the blame
Near the cross with you standing,
Sharing freely agony with Him
For ever this I desire.

VIII.
Virgo, virginum praeclara
Mihi jam non sis amara
Fac me tecum plangere;
Fac ut portem Christe mortem
Passionis ejus sortem
Et plagas recolere.

Virgin, of all virgins dearest,
Be not bitter when thou hearest
Make me with thee to weep;
Make me bear the death of Christ
His passion sharing shamefully
While renewing pains in me.

IX.
Fac me plagas vulnerary
Cruce hac inebriari
Ob amorem filii.
Inflammatus et accensus per te
Virgo sim defensus in die judicii.

Wound for wound be there created
By the cross intoxicated,
For love of thy Only Son.
Here inflam'd I stand in the fire of love
Virgin protect me on the Judgment Day.

X.
Fac me cruce custodiri
Morte Christe praemuniri
Confoveri gratia;
Quando corpus morietur
Fac ut animae donetur
Paradisi Gloria.

Of Thy cross, Lord, make me keeper;
Of Thy cross, Lord, defender
With a grateful heart to Thee.
When the body death has riven,
Grant that to my soul be given
Glories bright of Paradise.

BIOGRAPHIES

Julia A. Perry (1924-1979) was born in Lexington, Kentucky but raised in Akron, Ohio. She received a Bachelor of Music degree and a Master of Music degree from Westminster Choir College and pursued post-graduate studies in music composition at Julliard School of Music. She studied with several well-known composers and teachers, including Nadia Boulanger and Luigi Dallapiccola while living in Europe during the 1950s. She composed in various forms, including symphonic works, chamber music, and opera. During her lifetime, she received several awards, including two Guggenheim fellowships and the National Institute for Arts and Letters award, and was an ambassador for the United States Information Service.

Stabat Mater was composed for voice and string orchestra in 1951. It consists of ten short pieces that vary from simple to quasi-operatic and uses a text attributed to thirteenth century poet and Italian Franciscan friar Jacopone da Todi.

Soprano **Olivia Duval** has performed with the San Francisco Opera Center's Merola Opera, the San Francisco Opera Orchestra, the Louisville Orchestra, the Chautauqua Orchestra, and various chamber ensembles and choral groups. She has performed at the San Francisco War Memorial Opera House, Ducal Palace (Italy), Bramante Theater (Italy), Chautauqua Music Festival, Stern Grove Festival, Kentucky Center for the Performing Arts, and for several college and summer music programs. She has premiered new and obscure works that include the opera *Rendezvous with Destiny* (Rosa Parks), the chamber pieces *The Bugle* (Centaur Records) and *Laudate Dominum*, and the song cycles *Through the Day* and *Songs by an African*. She was a winner of the Orpheus National Vocal Competition and a finalist for the Metropolitan Opera National Council Regional Auditions, among other awards.

Duval received the Doctor of Musical Arts and Master of Arts (emphasis in Women's and Gender Studies) degrees from the University of Michigan; the Master of Music degree from the University of Louisville; and the Bachelor of Music degree from Oberlin College. She has given master classes and workshops for several organizations that include the Louisville Youth Performing Arts School, the Governor's School for the Arts, and Bellarmine University. She has judged several competitions in the U.S. and Canada that include the National Association of Teachers of Singing Artist Awards, the National Federation of Music Clubs, and the National Association of Negro Musicians. Currently, Duval is president of the Garth Institute for Music Research and Performance in Detroit, MI.

A versatile musician with more than thirty years of experience, collaborative pianist **Debbie Dierks** has performed throughout the U.S. and Europe with many prominent singers, chamber ensembles, and choral groups. She has worked with several organizations and universities as a vocal and opera coach, including the Kentucky Opera, the Louisville Bach Society, the Louisville Chorus, the Choral Arts Society of Kentucky, Cincinnati Conservatory of Music Opera Theater, the University of Louisville Opera Theater, the Southern Baptist Theological Seminary Opera Theater, the Choral Union, and the Louisville Youth Performing Arts School. She has performed for numerous concerts, music festivals, universities, and summer music programs, including the New Music Festival, the Contemporary Music Festival, and Governor's School for the Arts.

Ms. Dierks earned the Master of Music degree from the Cincinnati Conservatory of Music and a Bachelor of Music degree from the University of Louisville. Currently, she is a free-lance pianist and teacher in Kentucky and Indiana.

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UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, March 20, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

from *3 Pieces for Solo Flute* — P.O. Ferroud (1900-1931)
"Jade"

Jessica Majors, *flute*
(student of Kathleen Karr)

Fantaisie Dramatique, Op. 31 — Napoléon Coste (1805-1883)
I. Le Depart
II. Le Retour - Marche Triomphale

Jamie Monck, *guitar*
(student of Stephen Mattingly)

Three Irish Legends — Henry Cowell (1897-1965)
I. The Tides of Manaunaun

Lydia McCracken *piano*
(student of Dror Biran)

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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

David Elliott, *conductor*

(Student of Frederick Speck)

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Friday Evening
March 21, 2014
7:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Serenade No. 1 for Ten Wind Instruments, Op. 1 (1929) — Vincent Persichetti (1915-1987)

I. Prelude
II. Episode
III. Song
IV. Interlude
V. Dance

Abigail Reed, *flute* Lindsay Foster, *oboe*
Katie Teremi, *clarinet* Lauren Roerig, *bassoon*
Arabo Bey & Chris Pate, *trumpets*
Mason Gatch & Tyler Taylor, *horns*
Tim Hutchens, *trombone* Joe Kohake, *tuba*

Octet for Winds, Op. 216 (1892) — Carl Reinecke (1824-1910)

I. Allegro Moderato
II. Scherzo- Vivace
III. Adagio ma non troppo
IV. Finale- Allegro molto e grazioso

Meaghan Spencer, *flute* Erin Elliott, *oboe*
Alex Enyart & Katie Teremi, *clarinets*
Lauren Roerig & Jackie Royce, *bassoons*
Jake Campbell & Tyler Taylor, *horns*

Dances with Winds (2008) — Shelley Hanson (b. 1951)

I. Gaida (Bagpipe)
II. The Irish Star
III. Serbian Dance

Carrie Ellis & Meaghan Spencer, *flutes*
Erin Elliott, *oboe*
Alex Enyart & Walter Yee, *clarinets*
Jackie Royce, *bassoon*
Arabo Bey & Chris Pate, *trumpets*
Jake Campbell & Mason Gatch, *horns*
Tim Hutchens, *trombone* Joe Kohake, *tuba*
Hannah Gibson & Spencer Zembrodt, *percussion*

Uncertainty (2010) — Andrew Shearin (1994-2011)

Carrie Ellis, Abigail Reed & Meaghan Spencer, *flutes*
Lindsay Foster, *oboe* Erin Elliott, *English horn*
Alex Enyart, Katie Teremi & Walter Yee, *clarinets*
Lauren Roerig & Jackie Royce, *bassoons*
Arabo Bey & Chris Pate, *trumpets*
Jake Campbell, Mason Gatch & Tyler Taylor, *horns*
Tim Hutchens, *trombone* Joe Kohake, *tuba*
Jecorey Arthur, Hannah Gibson, Kameron Graham, Kyle McCoy, Chris Mudd, Samantha Sankey & Spencer Zembrodt, *percussion*

PROGRAM NOTES

Serenade No. 1 for Ten Wind Instruments, Op. 1 — Vincent Persichetti (1915-1987)

Vincent Persichetti is one of the most notable figures in twentieth-century American music, both as a teacher and a composer. While the most substantial part of his compositional output is for the piano, he also composed nine symphonies (one of which, Symphony No. 6, is for band), twenty-parables for various solo instruments, and fifteen serenades for various, sometimes unconventional, combinations of instruments. His contribution to the wind repertoire is significant, with fourteen pieces written specifically for concert band. Many of his works, including those for band, are suitable for younger performers, whom he held in high regard and felt should have the opportunity to perform quality music at an accessible level. He is often recognized for his use of polytonality and pandiatonicism marked by sharp rhythmic interjections. Persichetti also taught at the Philadelphia Conservatory, being named head of the theory and composition department at the age of 26. In 1941, William Schuman offered him a position on the faculty at Juilliard, where his students included Richard Danielpour, Peter Schickele (P.D.Q. Bach), Robert Witt, and Philip Glass.

Persichetti's *Serenade No. 1* is based on a chorale melody composed when he was nine years old. The instrumentation, while not as unique as his later serenades, is still uncommon, featuring a brass quintet and a woodwind quintet. This combination of instruments provides Persichetti with a wide range of colors and textures, which he exploits as much as possible across the five short movements. Sometimes the quintets are treated as separate entities, and at other times the audience experiences the full impact of this set of winds and brass. Persichetti's idiomatic use of polytonality and lack of functional harmony is evident, even in his youth. The piece was first performed just after its completion with the composer playing seven of the parts on an organ, filling out the ensemble with violin, oboe, and tuba. It did not receive a performance in the intended scoring for another 23 years. The New York Wind Ensemble gave the official premiere on April 21, 1952 at San Angelo College in Texas.

Octet for Winds, Op. 216 — Carl Reinecke (1824-1910)

Born in Altona, Hamburg in Germany, Carl Reinecke completed his first compositions at the age of seven, and his first public performance as a pianist at twelve. During a stay in Leipzig after his first concert tour, he studied with several prominent pianists and composers, including Liszt, Schumann,

and Mendelssohn. He ended his time as a professional performer upon being named to the faculty of the Cologne Conservatory in 1851. He was also named the music director of the orchestra in Barmen, and later, the director of the Singakademie at Breslau. In 1860 he was appointed music director of the Gewandhaus Orchestra in Leipzig and joined the faculty at the Leipzig Conservatory. Upon retiring from academia, he returned to performing publicly and devoted much of his time to composition. Having recorded a piano roll for the Welte-Mignon Company in 1904 at the age of 80, he holds the distinction of being the earliest born pianist to have his playing preserved in any format.

The *Octet for Winds, Op. 216,* is built on an instrumentation of a woodwind quintet, with an additional clarinet, bassoon, and horn. His harmonic language follows the model of Robert Schumann, his teacher and fellow pianist-composer. The piece is structured much like a symphony, but with smaller forces. The *Allegro Moderato* is cast in sonata form without an introduction. The first theme is presented immediately in the horn in the home key of B-flat major, followed by a transition that actually brings us to the second theme in the key of D minor, the relative minor of the dominant. After a development that explores both themes from the exposition, the coda picks up steam all the way to the end, closing with an affirmation of B-flat major. Reinecke then switches the usual order of the middle movements, presenting the scherzo as the second movement, marked *Vivace.* While it begins in the home key, the Trio includes a hallmark of Romantic harmonies by moving down a third to G-flat major. An *Adagio ma non troppo* follows, featuring the flute in a smoothly flowing melody, this time in the subdominant key of E-flat major. The final movement, marked *Allegro molto e grazioso,* again features the flute, this time in a light, brisk tune that dances over the accompaniment from the ensemble. The movement picks up speed all the way to the conclusion, finally restating the home key of the piece in a furious closing.

Dances with Winds (2008) **Shelley Hanson (b. 1951)**

Currently serving on the woodwind faculty at Macalester College and as principal clarinet in the Minneapolis Pops Orchestra, Shelley Hanson has had compositions performed on every continent except Antarctica. She and her band, Klezmer and All That Jazz, have performed her Concerto for Klezmer Band and Orchestra with many orchestras across the United States. She has produced and recorded orchestral and chamber music for several record companies, and was featured as a soloist on the soundtrack to the film *Out of the Wilderness.* She received a Ph.D. in Performance, Music Theory, and Music Literature from Michigan State University, and in addition to her

performance and compositional careers, has been conducting university orchestras and wind ensembles for over 15 years.

Dances with Winds was composed at the request of The Cochran Chamber Commissioning Project. Inspired and created by Jim Cochran, the owner of Shattinger Music Company in St. Louis, MO, the project was formed to "introduce, inspire, and educate young musicians as to the joys of chamber music through shared music making and commissioning." This set of dances features folk tunes from three regions in Europe. "Gaida" is named after the Macedonian bagpipe, which has a more fluid sound than its Celtic counterpart. The two bagpipe tunes featured in the movement demonstrate the instrument's ability to sound both plaintive and joyful. The second movement features a well-known Irish folk tune, "Star of the County Down." It appears as both a waltz and a march before breaking off into a rousing jig. The march tune appears again briefly before the final lush statements as a waltz, utilizing the full color palette of the winds and brass. The third movement, as the title implies, presents a very fast folk dance known as a "kolo." The tune heard here is entitled "Ciganski Urnebes," which translates to "Gypsy Salad." You can imagine the joyful, celebratory steps of the dancers as the tune is passed throughout the ensemble, and the percussion section plays a vital role in emphasizing the rhythmic punctuations.

Uncertainty (2010) **Andrew Shearin (1994-2011)**

Drew Shearin was the type of student who drove his teachers crazy and made them love teaching all at once. He constantly asked questions but never accepted the answer provided, and was constantly observing and absorbing everything around him. On the night of Monday, October 10, 2011, he ended his shift at work early and drove home on the route he traversed every day, no later than he would have been driving if he were headed home after a band rehearsal. In an era of texting, phone conversations, and other forms of distracted driving, his cell phone was dead and in his backpack. There were no other vehicles involved and no skid marks to indicate braking or swerving to avoid a spooked animal. His death shook the small community of Knox, IN, who were unaccustomed to seeing television cameras and news crews on our little stretch of Highway 35. Fortunately, Drew left a fairly substantial compositional output, many of which were discovered and premiered posthumously. A concert of his complete works for various ensembles was recently undertaken at the Culver Academies in Culver, IN, helping to raise funds for the instrument donation and private lesson scholarship programs at Knox High School, both created to honor Drew's memory.

Uncertainty was the winner of the 2010 Indiana Music Educators Association Composition Competition in the Concert Band Division. It was premiered by the Jefferson High School Wind Ensemble in Lafayette, IN, under the direction of Tom Barker. In describing the piece, the composer tells us that it is the result of a "nonsense phrase being morphed into something musical." Originally composed for a full concert band, *Uncertainty* has been adapted especially for this evening's recital to feature all of the performers.

I would like for tonight's performance of the work both to thank everyone who made this event possible, and to celebrate all the students who have brought me joy and blessings beyond measure.

- David Elliott

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Saturday, March 22 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Sunday, March 23 - 3:00pm (Comstock Concert Hall) $
Music eX Series: The Trout Quintet -- J. Patrick Rafferty & Brittany MacWilliams, violins, Erin Rafferty, viola, Paul York, cello, Sidney King, bass, & Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Sunday, March 23 - 7:30pm (Comstock Concert Hall)
University Symphony Orchestra

Monday, March 24 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Monday, March 24 - 8:00pm (Comstock Concert Hall)
Guest Artist: Jakob Kullberg, cello

Tuesday, March 25 - 8:00pm (Bird Recital Hall)
Guest Artists: Big Robot - electroacoustic trio

Friday, March 28 - 8:00pm (Comstock Concert Hall)
University Early Music Ensemble

Saturday, March 29 - 7:00pm (Comstock Concert Hall)
Faculty Artist: Dallas Tidwell, clarinet - James Livingston Tribute Concert

Sunday, March 30 - 3:00pm (Comstock Concert Hall) $
Speed Concert Series: Christina & Michelle Naughton Piano Duo - Speed Concert Series events are $15 for members of the Speed Museum, $25 at the door for non-members & $5 for students. Information at 502.634.2749.

Sunday, March 30 - 7:30pm (Comstock Concert Hall)
University Chorus & Collegiate Chorale

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SCHOOL OF MUSIC

presents

Jared Latta, *cello*

(Student of Paul York)

with

Deborah Dierks, *piano*

Student Recital

Friday Evening
March 21, 2014
7:00 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Fantasy Pieces, Op. 73 — Robert Schumann (1810-1856)
- I. Zart und mit Ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit Feuer

Silent Woods, Op. 68, No. 5 — Antonín Dvořák (1841-1904)

INTERMISSION

Sonata for Cello and Piano in D Minor, Op. 40 — Dmitri Shostakovich (1906-1975)
- I. Allegro ma non troppo
- II. Allegro
- III. Largo
- IV. Allegro

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University Chorus & Collegiate Chorale

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Big Band Dance benefiting the
University of Louisville School of Music

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Frazier History Museum

Hi-De-Ho Hepcat
$100/person, 6:00p.m.
(Cocktails, Dinner, Dessert,
Musical Entertainment and Dancing)

Buzzin' Cousin
$20/person,
7:30p.m.
(Cocktail, Dessert
and Dancing)

Rug Cutter
$10/person,
8:00p.m.
(Dancing & Cash Bar)

Silent Auction, Cash Prizes for Best
Dance & Best Swing Era Attire

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Sunday Afternoon
September 22, 2013
3:00 p.m.

Sunday Afternoon
November 3, 2013
3:00 p.m.

Sunday Afternoon
March 2, 2014
3:00 p.m.

Sunday Afternoon
March 23, 2014
3:00 p.m.

Comstock Concert Hall
University of Louisville School of Music

All Beethoven

Sunday, September 22, 2013

J. Patrick Rafferty, *violin* Dror Biran, *piano*

PROGRAM

Violin Sonata, Op. 12, No. 1 in D Major — Ludwig van Beethoven (1770-1827)

I. Allegro con brio
II. Tema con variazioni: Andante con moto
III. Rondo: Allegro

Six German Dances, WoO 42

Rondo, WoO 41

12 Variations on "Se vuol ballare" from *Le nozze di Figaro* for Violin & Piano, WoO 40

INTERMISSION

Violin Sonata, Op. 47, No. 9 "Kreutzer"

I. Adagio sostenuto - Presto - Adagio
II. Andante con variazioni
III. Presto

Duo Piano Celebration
Sunday, November 13, 2013
Zahari Metchkov & Dror Biran, *pianos*

PROGRAM

Hymn to a Great City — Arvo Part (b. 1935)

The Nutcracker Suite, Op. 71a — Pyotr Ilyich Tchaikovsky (1840-1893), arr. Nicolas Economou
- I. Ouverture Miniature
- II. Danse Arabe
- III. Danse Chinoise
- IV. Danse de la Fée dragée
- V. Danse des Mirlitons
- VI. Danse Russe Trepak
- VII. Marche
- VII. Valse des Fleurs

Paganini Variations for Two Pianos — Witold Lutosławski (1913-1994)

INTERMISSION

Suite, Op. 17, No. 2 for Two Pianos — Sergei Rachmaninoff (1873-1943)
- I. Alla marcia
- II. Valse
- III. Romance
- IV. Tarantella

PIANO SOLO RECITAL
Sunday, March 2, 2014
Dror Biran, *piano*

PROGRAM

Prelude and Fugue in A, Op. 87, No. 7 — Dmitri Shostakovich (1906-1975)

Legend: A Homage to Schumann — James Wilding (b. 1973)

World Premiere

Sonata, Op. 10, No. 3 in D Major — Ludwig van Beethoven (1770-1827)
- I. Presto
- II. Largo e mesto
- III. Menuetto: Allegro
- IV. Rondo: Allegro

INTERMISSION

Sonata, Op. 58, No. 3 in B Minor — Frédéric Chopin (1810-1849)
- I. Allegro maestoso
- II. Scherzo: Molto vivace
- III. Largo
- IV. Finale: Presto non tanto; Agitato

PROGRAM NOTE

Legend: A Homage to Schumann (2010) **James Wilding**

I composed this piano piece during the 200th anniversary of Schumann's birth, and dedicated it to my friend, the superb pianist Dror Biran. The work is inspired by a melody in Schumann's *Fantasy* that is marked *Im Legendenton* (In a legendary tone). This melody may be recognized at the very beginning of my composition, and although I never quote it directly, my version of it pervades the entire piece.

Composer-pianist from South Africa, **James Wilding** was born in Johannesburg in 1973 and grew up in Cape Town. He received a Bachelor of Music (distinction in performance) and Master of Music (distinction in composition) from the University of Cape Town, another Master of Music (performance) from Youngstown State University, and a PhD (composition and theory) from Kent State University. He studied piano with Neil Solomon, a pupil of Lili Kraus. Other teachers were Stewart Young, Peter Klatzow, and Thomas Janson; He has also worked with Lamar Crowson, George Crumb, Brandt Fredriksen, Wilfrid Hiller, Vladimir Viardo, and Frank Wiley.

Wilding has written more than sixty orchestral, choral, chamber, and solo piano works. His *Etude* for solo piano was prescribed for the UNISA-Transnet International Piano Competition. The piano piece, *Poem*, was prescribed for the Hennie Joubert National Competition in South Africa. He won the Oude Meester Prize for South African composers and was commissioned to write his *String Trio*. Potchefstroom University's Chancellor's Trust Prize was bestowed upon him and the result was *slaap klein beminde* for soprano and piano trio. Various other awards have been associated with works such as *Barbaric Dance* for orchestra, *Mayan Rites* for two pianos and percussion; and the chamber cantata *Lot's Wife*. Wilding often writes for his wife, Caroline Oltmanns - amoungst her pieces have been the *Greek Goddesses* for piano and symphonic wind ensemble.

James Wilding's work has been performed in South Africa, Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, and the USA; and published by The American Composer's Alliance, Clear Note Publications, the Foundation for the Creative Arts, and the University of South Africa. His compositions have been broadcast on Fine Music Radio (Cape Town), SAFM (Johannesburg), and KKGO (Los Angeles).

Wilding is an active pianist, performing regularly as a soloist and chamber musician. He is listed in *Who's Who in America* and lectures in composition and theory at the University of Akron.

THE TROUT QUINTET

Sunday, March 23, 2014

J. Patrick Rafferty & Brittany MacWilliams, *violins* Erin Rafferty, *viola*
Paul York, *cello* Sidney King, *bass* Dror Biran, *piano*

PROGRAM

Hazelhurst Suite for Double Bass — Sidney King (b. 1959)
- I. Prelude
- II. Romance
- III. The Storm (Camille)
- IV. Pastorale (Elegy)
- V. Dance

Duo for Violin and Cello, Op. 7 — Zoltan Kodaly (1882-1967)
- I. Allegro serioso, non troppo
- II. Adagio - Andante
- III. Maestoso e largamente, ma non troppo lento - Presto

INTERMISSION

Piano Quintet in A Major, D. 667 "The Trout" — Franz Schubert (1797-1828)
- I. Allegro vivace
- II. Andante
- III. Scherzo:Presto
- IV. Andantino- allegretto
- V. Allegro giusto

ARTIST BIOGRAPHIES

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively...he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, The Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets; he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music -- Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements include chamber and solo concerts in the USA, Europe, Israel and South Africa.

Sidney A. King's multi-faceted career as a double bassist, composer and arranger spans over three decades. Since 1992, he has performed at the orchestra of the Grand Teton Music Festival, often serving in titled positions. He has served as principal bassist with the Houston Grand Opera, the Texas Opera Theater, the Sunflower Music Festival, and the Des Moines Metro Opera, and has performed with the symphonies of the Detroit, Cincinnati, Houston, Pittsburgh, Indianapolis and Nashville, as well as as the Louisiana Philharmonic and the St. Paul Chamber Orchestra. He held the position of assistant principal bassist of the Louisville Orchestra from 1984-2006.

As a composer, Mr. King has received commissions from many diverse organizations and his compositions have been performed throughout the country. 2012-2013 season premieres included *Duende al Rojo* for solo double bass and string orchestra commissioned by the Youth Performing Arts High School of Louisville, *Es ist ein ros ensprugen* commissioned by the Freudig Singers of Western New York, Hazelhurst Suite for solo double bass, and *Tangos de los Angeles* for double bass and harp. Commissioned by the Sewanee Summer Music Festival, *Entre Dos Luces* for solo double bass and orchestra will be premiered in July 2013. As performer, composer and arranger with the nationally prominent flamenco ensemble Al Sur, Mr. King appeared on concert stages, in theaters, and on broadcasts throughout the country. His compositions are published by St. James Music Press and Really Good Music.

Mr. King serves as professor of double bass and Director of String Education Activities at the University of Louisville School of Music. In 2011, he was named Teacher of the Year by the American String Teachers Association of Kentucky.

Mr. King is an expert sports fisherman whose fly designs have been marketed nationwide.

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label.

As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the *Ten Celebrated String Quartets of W.A. Mozart.* She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt.

Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin and viola faculty at the University of Louisville School of Music and the director of the UofL String Academy, a program

for talented and dedicated pre-college students. She is also the founder and director of the Oldham County Chamber Ensemble. In the summers, Ms. MacWilliams has served on the faculties of the Aspen Music Festival and the Great Wall International Music Festival, and she currently teaches at the Sewanee Summer Music Fesival.

Both a pianist and an organist, **Dr. Zahari Metchkov** has performed at such venues as New York's Avery Fisher Hall and Washington's Kennedy Center. He has concertized in Israel, Bulgaria, and the United States. Dr. Metchkov released his first CD in 2008 - a recording of works for piano and orchestra by Franz Liszt and Cesar Franck.

Native of Sofia, Bulgaria, Dr. Metchkov holds BM in piano and organ performance, MM in piano performance, and DMA in piano performance with a minor in music theory from the Cleveland Institute of Music, Cleveland, Ohio. In 2010 he joined Colorado State University-Pueblo's department of music in the capacity of Assistant Professor of Music, teaching applied piano, piano related courses, as well as music theory. Dr. Metchkov has also taught at the Cleveland Institute of Music as well as Youngstown State University. He directed the Cleveland based Ensemble Secundum Silentium, serves as an artistic adviser for the San Angelo Piano Festival, and in May 2009 co-directed the Youngstown State University Intensive Piano Workshop.

Currently Dr. Metchkov is the Artistic Director of the Pueblo Keyboard Arts Festival and Piano Conversations Concert Series, Pueblo, as well as Rocky Mountain Music Alliance Concert Series, Colorado Springs. As a performer he has appeared in the Mostly Mozart Music Festival, Pianofest in the Hamptons, Bridgehampton Music Festival, Geneva Chamber Music Festival, New Year's Music Days Festival, and San Angelo Piano Festival. He has appeared live on radio CPR-Denver, WCLV-Cleveland, Bulgarian National Radio, Radio Alma Mater-Sofia.

Dr. Metchkov has been enjoying an active artistic life as a soloist, chamber artist, as well as church musician. He has been a guest artist with the Pueblo Symphony, Cleveland Institute of Music Orchestra, Colorado State University-Pueblo Wind Ensemble, Suburban Symphony, University Circle Chorale, University Circle Wind Ensemble, and Pleven Philharmonic. Besides music, he also enjoys skiing and is steadily working on climbing Colorado's fifty-four 14ers.

Violist **Erin Rafferty** is currently pursuing her master's degree at Indiana University. There, she is a member of the New Music Ensemble under David Dzubay and gives numerous premieres of both student and professional works. She is a member of Orchestra Kentucky Bowling Green and has also performed with the Richmond Symphony Orchestra, the Tupelo Symphony Orchestra, and the Bloomington Chamber Singers. She has been awarded orchestral fellowships from the National Orchestral Institute, the American Academy of Conducting at Aspen, and the CCM Spoleto Festival. She has also been principal at the Brevard Music Center, where she worked with major performers such as Yo-Yo Ma, Bill Preucil, and Keith Lockhart.

A dedicated proponent of new music, Erin gave the world premiere of David Roberts' *Concertino for Viola and Electronics* and has subsequently performed it at Electronic Music Midwest and the

Society for Electro-Acoustic Music in the United States conference. She has performed at the Aspen Composers' Symposium, the Midwest Composers' Symposium, and at the Brevard Music Center as a member of the ITCH Ensemble.

As a chamber musician, Erin has recently collaborated with Jaime Laredo and Sharon Robinson on their 35th anniversary concert and has been in residence at the Lexington (KY) Summer Music Project. She has also been a member of the Advanced Chamber Music program at Brevard and of the Consentus String Quartet in Louisville, KY. She often appears in concert with her father, violinist J. Patrick Rafferty, most recently at the Norges Musikkhøgskole in Oslo, Norway.

She received her bachelor's degree from the University of Cincinnati College-Conservatory of Music, where she was the winner of the Geraldine Gee Scholarship and graduated cum laude. Her major teachers include Atar Arad, Roberto Diaz, Masao Kawasaki, and Catharine Carroll.

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas

Knehans, and Frederick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

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To **eXplore** different repertoire and composers
ranging from the Baroque era to the present.

To **eXpress** the composer's and musician's musical intentions.

To **eXemplify** the outstanding quality that the
University of Louisville School of Music has to offer.

To create a musical **eXperience** for new audiences
which will reconnect them to classical music.

All proceeds from subscriptions and ticket sales will be allocated to piano and string student scholarship funds, and used in support of the piano program and Music eX Series at the University of Louisville School of Music.

The Music eX Series would not be possible without the support of many people at the university and in the community in offering financial support, advice, and encouragement. In particular, Lior Yaron, Susan Rostov, Sara Robinson, John Chamberlain, Christopher Doane, John Ritz, Penny Brodie, Lauren Zachry-Reynolds, and our faculty and artists Sidney King, Brittany MacWilliams, Zahari Metchkov, Erin Rafferty, J. Patrick Rafferty, and Paul York, who all donated their time, artistry and resources to promote the series and its goals. Thank you!

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SoM
2014
041

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Symphony Orchestra

Kimcherie Lloyd, *Director*

featuring Concerto Competition Winner

Anna Murakawa, *violin*

Sunday Evening
March 23, 2014
7:30 p.m.
Comstock Concert Hall

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CONCERTO WINNER BIOGRAPHY

Born in Brazil, **Anna Murakawa** began her violin study at the age of thirteen through a social project, *Projeto Guri*, in her hometown of São Paulo. She made her soloist debut in 2005 with the Festival of Prados Orchestra, performing in Brazil, Europe, and the United States. In 2008 Anna left Brazil to join the class of violinist Evgenia Maria Popova in Sofia, Bulgaria. In 2011 Anna was awarded a Bachelor of Music degree in violin performance from the National Academy of Music "Pancho Vladigerov" in Sofia, Bulgaria. Anna then traveled to the U.S. to join Andres Cardenes's class at Carnegie Mellon University in Pittsburgh, where she received a Certificate in Advanced Studies in violin performance. Anna is currently pursuing her Master of Music degree in violin performance at the University of Louisville where she is a student of Brittany MacWilliams. Anna is performing on a Collin-Mézin violin, graciously loaned by the Potter Violin Company for this concert.

UNIVERSITY SYMPHONY ORCHESTRA

The **University Symphony Orchestra** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado*, *The Tender Land*, *A Beggar's Opera*, *Le Nozze di Figaro*, *Dido & Aeneas*, and *Cosi fan tutte*.

PROGRAM

Concerto for Violin and Orchestra in D Major, Op. 35 — Peter Ilyitch Tchaikovsky (1840-1893)
Allegro moderato

Anna Murakawa, *violin*
Concerto Competition Winner

PAUSE

Symphony No. 4 in E minor, Op. 98 — Johannes Brahms (1833-1897)
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico e passionato

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Quinn Dizon, *Assistant Conductor*
Justin Giarrusso & Erika Howard, *Orchestra Managers*
Anna Murakawa, Steven Kinnamon & Ryan Snapp, *Librarians*

First Violin
- Steve Kinnamon+
- Caitlyn Edwards
- Mat Madonia
- Jalisha Boyd
- Amelia Lant
- Jacob Head
- Hye Jin Jung
- Anna Murakawa

Second Violin
- Marina Konishi-Comfort*
- Mary Grace Reed
- Riki Matsui
- Katie Tyree
- Hannah Chalk
- Carlton Oldham
- Railianis Batista Montero
- Chloe Meinshausen
- Kyle Barber
- Franzeli Sharp

Viola
- Sam Meade*
- Chelsea Cook
- Prangchat Fakto
- Sydney Fogle
- Justin Giarusso
- Will Marshall
- Morganne McCool
- Amber Crist
- Jaime McIntosh

Cello
- Ryan Snapp*
- Ian Schroeder
- Anna Patterson
- Jared Murray
- Hannah Soren
- Jared Latta
- Nick Volpert
- Grace Kim
- Emily Allen
- Harrison Reed
- Nick Weiner
- Kayla Johnson
- Chelsea Getty
- Kyle McKay
- Briana Browne
- Anne Parsons

Bass
- Sydney Simpson*
- Marie Knueven
- Catherine Craig
- Ian Elmore
- Liam Fisk
- Pauline Ottaciano
- Jordan Wright
- Isaiah Thomas-Turner

Flute
- Carrie Ellis
- Meaghan Spencer
- Jabez Co

Oboe
- Scott Sams
- Teil Buck
- Erin Elliott

Clarinet
- Samantha Holman
- Alex Enyart
- Katie Teremi

Bassoon
- Jackie Royce
- Katie Saylor

Contra Bassoon
- Anna Garman

Horn
- Tyler Taylor
- Seth Berkenbosch
- Ian Wolfe
- Andrew Osborn

Trumpet
- Nick Calcamuggio
- Erika Howard
- Chris Pate

Trombone
- Tim Hutchens
- Tom Macaluso

Bass Trombone
- Michael Tignor

Tuba
- Joe Kohake

Percussion
- Travis Nestor
- Spencer Zembrodt
- Joseph Beeber
- Tony Johnson
- Samantha Sanky

\+ *concertmaster*
* *principal*

SOM
2014
040

THE TROUT QUINTET

Sunday, March 23, 2014

J. Patrick Rafferty & Brittany MacWilliams, *violins* Erin Rafferty, *viola*
Paul York, *cello* Sidney King, *bass* Dror Biran, *piano*

PROGRAM

Hazelhurst Suite for Double Bass — Sidney King (b. 1959)
- I. Prelude
- II. Romance
- III. The Storm (Camille)
- IV. Pastorale (Elegy)
- V. Dance

Duo for Violin and Cello, Op. 7 — Zoltan Kodaly (1882-1967)
- I. Allegro serioso, non troppo
- II. Adagio - Andante
- III. Maestoso e largamente, ma non troppo lento - Presto

INTERMISSION

Piano Quintet in A Major, D. 667 "The Trout" — Franz Schubert (1797-1828)
- I. Allegro vivace
- II. Andante
- III. Scherzo:Presto
- IV. Andantino- allegretto
- V. Allegro giusto

SoM
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042

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Jazz Combos

Bud Shank Combo
Directed by Tyrone Wheeler

Ornette Coleman Combo
Directed by Ansyn Banks

International Combo
Directed by Mike Tracy

Monday Evening
March 24, 2014
7:00 p.m.
Bird Recital Hall

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We hope you enjoy the concert this evening.

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Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Fried Bananas — Dexter Gordon

Why Not Indianapolis — J.J. Johnson

Bud Shank Combo

Jean Gorce, *trumpet* Justin Huff, *saxophone*
Chris Roseland, *guitar* Tyrone Wheeler, *bass*
Johnny Chai & Sam Broussard, *drums*
Tyrone Wheeler, *director*

Fly Little Bird — Donald Byrd

Moontrane — Woody Shaw

Ornette Coleman Combo

Nick Kaizer, *trumpet* Dylon Jones, *saxophone*
Ethan Evans, *trombone* Kendall Carter, *piano*
Rafael Lopez, *guitar* Sean Sullivan, *bass*
Ben Hogan & P. McGuffey, *drums*
Ansyn Banks, *director*

Virenes a las 4 — Claudia Martinez

Situations — Thiago Fernandes

International Combo

Thiago Fernandes, *saxophone* Diego Lyra, *piano*
Claudia Martinez, *guitar* José Oreta, *bass*
Israel Cuenca, *drums*
Mike Tracy, *director*

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Marty Kasdan

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SoM
2014
043

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Jakob Kullberg, *cello*

Guest Artist Recital

Monday Evening
March 24, 2014
8:00 p.m.
Comstock Concert Hall

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PROGRAM

Suite for Solo Cello No. 3, Op. 87 Introduzione. Lento	Benjamin Britten (1913-1976)
Nocturne *(originally for violin solo)*	Kaija Saariaho (b. 1952)
Suite for Solo Cello No. 1 in G Major, BWV 1007 Allemande	Johann Sebastian Bach (1685-1750)
What is the Word	Per Nørgård (b. 1932)
Juniper	Tyler Taylor (b. 1992)
Voiceless Nights Burned Red	Parker Scinta (b. 1988)
Tenacity	Matt Wetmore (b. 1989)
Out Damned Spot!	Justin Giarrusso (b. 1991)

Suite for Solo Cello No. 1 in G Major, BWV 1007 Prelude	Johann Sebastian Bach (1685-1750)
Suite for Solo Cello No. 1, Op. 72 II. Lamento Canto secondo III. Serenata	Benjamin Britten
California Zephyr, fragments (2014)	Chris Kincaid (b. 1981)
I get so worked up and crazy	Nick Volpert (b. 1992)
Prelude (2014)	Quinn Dizon (b. 1989)
Razzmatazz	Jabez Co (b. 1989)
On the Wings of Spring	Bent Sørensen (b. 1958)
Spindler for solo cello (2013)	Jakob Kullberg (b. 1979)
Trip Trap (2007)	Per Nørgård
Suite for Solo Cello No. 3, Op. 87 Mournful Song Autumn Street Song 'The Grey Eagle' Grant Repose Together With The Saints	Benjamin Britten

ARTIST BIOGRAPHY

Praised internationally for his performances of the modern cello concerto, **Jakob Kullberg**, living in Paris, is one of the most active and diverse young Danish instrumentalists.

Jakob studied in a.o. Amsterdam, London, Zagreb, Vienna and Copenhagen, with Harro Ruijsenaars, Dmitri Ferschtman, Valter Despalj, Mats Lidström, Morten Zeuthen and Anner Bylsma.

Top prize winner at international solo and chamber music competitions, twice winner of the Danish Grammy, most recently in 2013 for his concerto CD *Momentum* which was also nominated for the coveted Gramophone Award in London and chosen for "Album of the Week" with Q2 Music, New York.

In 2011 he was awarded the Gladsaxe Music Prize and has been artist in residence for, amongst others, the Tivoli Garden Concert Hall, the International Carl Nielsen Violin Competition and New Music Orchestra, Poland.

Jakob's recent debut with The Royal Philharmonic Orchestra in London as well as with Ensemble Intercontemporain at one of their inter-sessions in Paris received excellent reviews, and he looks forward to concerto debuts with the Bergen Philharmonic and the BBC Philharmonic Orchestras. He is scheduled to record Per Nørgård's *Remembering Child* with Sinfonia Varsovia in December 2014. In the 2016/17 seasons he will embark on a two-CD recording project with the BBC Philharmonic Orchestra conducted by John Storgårds comprising concertos by Saariaho and Nørgård, as well as the two cello concertos by Shostakovich.

He has returned frequently to prestigious international festivals such as the Aldeburgh Festival, the Warsaw Autumn Festival, the Huddersfield Festival and Bergen International Festival.

Jakob enjoys a unique working relationship with the Danish composer Per Nørgård, who has composed and dedicated numerous works for him; the two have developed a rare dialogical collaboration in which the composer utilises the creative potential of the cellist in an experimental composition process. He is also a notable interpreter of the work of Bent Sørensen and in 2011 he moved to Paris to focus on his collaboration with Finnish composer Kaija Saariaho.

As a teacher Jakob has garnered attention giving masterclass internationally at for instance, the Royal Academy of Music in London, the Norwegian Academy of Music and the Karol Szymanowski Academy of Music in Poland, and has held a teaching position at the Royal Danish Academy of Music since 2005. In 2013 he was appointed to the Norwegian Artistic Research Fellowship Programme and has been the artistic director of the Open Strings Cello Academy since 2004.

www.jakobkullberg.com
www.openstrings.org

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presents

Big Robot

Scott Deal
Michael Drews
Jordan Munson

Guest Artist Recital

Tuesday Evening
March 25, 2014
8:00 p.m.
Bird Recital Hall

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PROGRAM

Infrastructure (2006) — Michael Drews

interlude

Ester Parade (2008) — Scott Deal

interlude

Shot and Abandoned (2008) — music & video by Jordan Munson

interlude

Surveillance (2012) — Michael Drews

interlude

Jackwalk (2009) — Scott Deal

interlude

Noir (2010) — Michael Drews

interlude

From the Ripples of a Towering Ocean (2010) — music & video by Jordan Munson

PROGRAM NOTES

Infrastructure is a work about momentum, transformation, and dichotomy. There are two primary forces that accumulate mass and eventually collide during the course the work. One is a series of sustained tones that gradually form large consonant shapes. The other is marked by outbursts of more aggressive material taken mostly from guitar sounds. The intent of the work is to create a feeling of gestural development that is both musically convincing (there is a sense of phrase and cadence) and unpredictable in its unfolding. Infrastructure was realized in the Experimental Music Studios at the University of Illinois in the spring of 2006.

Ester Parade is based on a traditional march in that it brings focus to the interaction between acoustic and electronic musicians. The work employs disparate rhythmic samples, played over, but never on a simple meter. The juxtaposition of irregular-regular pulsations among sampled, live, and electronic sounds creates an aura of chaotic animation, movement, and celebration. The inspiration for the music stems from the composer's experiences attending July 4th festivities in the hamlet of Ester, Alaska.

Shot and Abandoned explores the idea of memory as a malleable function rather than a constant. We often consider our memories to be truthful to the events they are recalling. In reality, variables like emotion, association, and time distorted the original event to adhere to the current situation. By presenting certain archetypes and slowly distorting them, the composition molds their associated emotions and memories. Ultimately, our entire lives can be shaped to fit a personal reality. Shot and Abandoned employs motion capture in order to process the live sound of acoustic players. A camera is placed in proximity of one or more percussionists, and they in turn use hand and arm motions to trigger audio processing tools that use the input of live sounds as material for re-generation. Another interactive process is the use of coordinated, online cue system, where players are lead through a series of sections via synchronization through a local area network.

Surveillance is constructed from a series motivic cells which are characterized by a particular timbre and mode of action. Themes in Surveillance are connected to omnipresence, detachment and voyeurism—inescapable in our technology infused culture.

Jackwalk begins with recorded solo percussion lines, re-processed into a series of electronic representations. This provides a base of audio structure that a percussionist interacts with. Simultaneously, a laptop musician samples and reprocess the live percussion while channeling the audio back into the mix, while a videographer runs live imagery. Layers of sonic material emanating from the drummer's kit blur the virtual and real, while the music and imagery evoke imaginary lines tracing physical and conceptual flows of energy.

Noir is about the dark energy that emanates from within particular objects, places and people. This is hidden to causal observance, buried under the surface. Contact with this energy can be unsettling, threatening and sometimes even strangely beautiful.

From the Ripples of a Towering Ocean is a three-section work that employs structured improvisational elements with music clocked into a local area network (LAN). Players follow written scores in synchronization with a timing clock. Animation by Margaret Dolinsky was premiered with the piece in December 2010.

ARTIST BIOGRAPHIES

Big Robot creates original artistic works that interweave aesthetic expression with computer interactivity and information technology in a medium known as telematic art. Telematic art synthesizes mediums such as live music, dance, drama and visual arts with Internet-based interactive media and performance content. The resulting productions connect media-rich spaces to the real world using modern communication systems to create powerful and evocative experiences. Big Robot stands among the early groups to embrace the Internet as a platform for performance in this newly emerged medium. Big Robot performs in live venues, and also in the Telematic Studio at the Donald Tavel Arts Technology Research Center at Indiana University. The core group is comprised of percussionists Scott Deal and Jordan Munson, as well as composer Michael Drews. Each of the musicians perform on computers as well as acoustic instruments. Recent performances include the Percussive Arts Society International Convention (PASIC), University of Kentucky, University of Illinois, and the New England Conservatory.

Scott Deal has performed throughout North America, Asia, and Europe. He has premiered solo, chamber and mixed media works, and can be heard on the Albany, Centaur, Cold Blue and SCI labels. Sequenza 21 wrote of that he "presents a riveting performance". Deal's recordings have been described as "soaring, shimmering explorations of resplendent mood and incredible scale"...."sublimely performed". His recent recording of John Luther Adams' *Four Thousand Holes*, for piano, percussion, and electronics was listed in New Yorker Magazine's 2011 Top Ten Classical Picks.

Michael Drews is a composer of contemporary acoustic and electronic music and is Assistant Professor of Music at Indiana University-Indianapolis (IUPUI). His music explores unconventional narrative strategies and the use of interactive music technology to expand traditional ideas of musical performance and creativity. Drews' compositions have been performed in Europe, South America, and throughout the United States. *Broken Symmetry* for oboe, piano, and electronic music was commissioned as part of the 2003 ASCAP/SEAMUS Commission Award, and his recent works, *Transcendence I and II*, were commissioned as part of a music therapy study of guided-breathing practices (2008). Drews holds degrees from the University of Illinois at Urbana-Champaign (D.M.A:), Cleveland State University (M.MUS.), and Kent State University (B.A.).

Jordan Munson is a sound and video artist whose work explores memory, ephemera, and our relationship to technology. Often utilizing found media and experimental instruments, his compositions employ layered textures to build subtly changing landscapes. Munson has performed alongside artists such as Matmos, R. Luke DuBois, Bora Yoon, and Nico Muhly. His video art has shown worldwide, including at the Musicacoustica Festival in Beijing, the New World Center, and The Phillips Collection. Munson is a Lecturer in Music and Arts Technology at IUPUI, as well as an associate of the Donald Tavel Arts and Technology Research Center. He holds degrees from Indiana University in Indianapolis (M.S.M.T.) and the University of Kentucky (B.M.).

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SoM
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Nick Volpert, *composer*

(Student of Steve Rouse)

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Wednesday Evening.
March 26, 2014
7:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

Taampaladu (2010) — Nick Volpert (b. 1992)

Mat Madonia, *violin* Ian Schroeder, *cello*

This is a short piece for violin and cello duo. It seeks to evoke the archaic sounds of an ancient religious ceremony.

What it is (2011)

Arabo Bey & Erika Howard, *trumpets*
Tyler Taylor, *horn* Tim Hutchens, *trombone*
Joe Kohake, *tuba*

What it is is a short piece for brass quintet. Some sections of this piece are loosely inspired by the sounds of an electronic synthesizer.

Things Change (2011)

Carrie Ellis, *flute* Scott Sams, *oboe*
Alex Enyart, *clarinet* Tyler Taylor, *horn*
Jackie Royce, *bassoon*

Things Change is a short piece for woodwind quintet. Minimalism is an inspiration for some of the music.

Small Pleasures (2012)

Krista Wallace-Boaz, *piano*

This piece was inspired by an art opening and installation at the Land of Tomorrow gallery in downtown Louisville. The installation was created by Lisa Walcott and is called "My Pleasure." It is a large, clean room with a few small, gently active things placed inside. Each of the things are untitled and quiet and slowly work themselves out over time. One thing was a paper bag that inflated and deflated on the wall. Another thing was a small pile of bubbles to the side that slowly popped and shrank throughout the night. The gallery's own description of the exhibit says this, "Walcott's work is constantly moving but stuck in a single moment; it is isolated but full of room to guess; it is familiar but more vivid than before."

I like that sentiment very much. I like that life can be experienced sometimes as a series of small, pleasurable sensations that are loosely tied together with string. I like that, when life is experienced like that, it can be because of some darker, deeper, forgotten truth or thing that you are choosing to ignore; some trivial thing that exists behind the surface of the sensations that are covering your body and causes them to become superfluous and pleasurable. I can find pleasure in small sensations even though I am fundamentally sad. There are two worlds. This piece seeks to convey some of both in five movements for solo piano.

Oh. (2012)

Zazzstyle

Oxy

Philip Morgan, *baritone*
Krista Wallace-Boaz, *piano*

Oh. is a particularly personal piece for solo baritone and piano. The two movements were inspired by two features of a single day. "Zazzstyle" is a musical depiction of me and "Oxy" is a semblance of oxycodone. "Oh."

This piece is not based on a text.

Now it's dark. (2013)

electroacoustic

This piece was inspired by the massive sounds of the city at night. Every sound in this piece comes from my own mouth and processing of those sounds.

There is Only One Path (2013)
Still Sound Light
The Sexual Composite
My Whole Life
Rapturous
I won't leave you.

Carrie Ellis, *flute* Seth Burkhardt, *trumpet*
Nick Volpert, *cello* Jackie Royce, *bassoon*
Travis Nester, *snare drum*
Alex Enyart, *conductor*

There is Only One Path is a piece for mixed ensemble. The primary inspiration for this work is the music of Ornette Coleman, particularly the song, "All My Life" from his 1975 album, *Science Fiction*. This piece is divided into five subtitled sections which are played continuously. Each section is based on lesser inspirations.

COMPOSER BIOGRAPHY

Nick Volpert is a composer and performer living in Louisville, Kentucky. He asserts that profound music is the result of profound experiences. Some themes or aesthetics which may be apparent in his music include the purity of physical sensation, pleasure in excessive stimulation, and a fascination with depravity.

The pieces on this program were all written during his undergraduate studies at the University of Louisville. They are presented chronologically. The program notes for each piece are given as they were originally written at the time of composition. The composer invites the audience to draw their own conclusions about the meaning or quality of his work. Thank you for coming and enjoy the music!

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Ian Wolfe, *horn*

(Student of Bruce Heim)

with

Emily Wolfe, *soprano*
Roseanna Shafer, *harp*
Elizabeth Wolfe, *piano*

Student Recital

Wednesday Evening
March 26, 2014
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Concerto in E-flat Major — Franz Danzi (1763-1826)
- I. Allegro
- II. Romance
- III. Rondo

Elizabeth Wolfe, *piano*

Solo Pour Cor Avec Accompagnement de Harpe — François-Adrien Boieldieu (1775-1834)

Roseanna Shafer, *harp*

INTERMISSION

Horn Concerto in C Major "La Choisy" — Michel Corrette (1709-1793)
- I. Allegro
- II. Adagio
- III. Allegro

Le Jeune Pâtre Breton — Hector Berlioz (1803-1869)
(The Young Breton Shepherd)

Emily Wolfe, *soprano*

Reflections
I. Canción
II. Tarantella
III. Lamentoso
IV. Danza
V. Epilogue

Paul Basler
(b. 1963)

Elizabeth Wolfe, *piano*

"Le Jeune Pâtre Breton"
Hector Berlioz (1803-1869)
Opus 13, No. 4, from "Fleurs des Landes"
English Translation by Grayson Hirst

Dès qui la grive est éveillée,
Sur cette lande encore mouillée
Je viens m'assoir jusques au soir.
Grand'mère, de qui je me chache
Dit: "Loïc aime trop sa vache."
Oh! oh! Nenni da!
Mais j'aime la petite Anna.

A son tour Anna, ma compagne,
Conduit derrière la montagne,
Près des sureaux, ses noirs chevreaux.
Si la montagne où je m'égare,
Ainsi qu'un grand mur nous sépare,
Sa douce voix,
sa voix m'appelle au fond du bois.

Oh! sur un air plaintif et tendre
Qu'il est doux au loin de s'entendre,
Sans meme avoir l'heur de se voir!
De la montagne à la vallée,
La voix par la voix appellee
Semble un soupir,
mêlé d'ennuis et de plaisir.

Ah! Retenez bien votre haleine,
Brise étourdie, et, dans la plaine,
Parmi les blés courez, volez!
Dieu! la méchante a sur son aile
Emporté la voix douce et frêle,
La douce voix qui m'appelait
au fond du bois.

As soon as the thrush is awake
On this moor still damp with dew,
I sit me down till evening.
Grandma, from whom I hide, says:
"Loïc loves his cow too much."
Oh! Not at all!
But I love little Anna.

For her part Anna, my companion,
Leads her black goats
Behind the mountain, near the eldertrees.
If the mountain where I lose my way
Separates us like a large wall,
Her sweet voice,
her voice calls me from the woods.

Oh! with a plaintive and tender air
How sweet it is to hear each other from a distance,
Without the chance to see each other!
From the mountain to the valley
Voice called by voice
Seems a sigh,
mixed with cares and pleasure.

Ah, hold fast your air, thoughtless breeze,
And on the plain
Through the corn run, fly!
God, the cruel one has on its wing
Brought the voice sweet and frail,
The sweet voice that called me
from the edge of the woods.

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Saturday, March 29 - 7:00pm (Comstock Concert Hall)
Faculty Artist: Dallas Tidwell, clarinet - James Livingston Tribute Concert

Sunday, March 30 - 3:00pm (Comstock Concert Hall) $
Speed Concert Series: Christina & Michelle Naughton Piano Duo - Speed Concert Series events are $15 for members of the Speed Museum, $25 at the door for non-members & $5 for students. Information at 502.634.2749.

Sunday, March 30 - 7:30pm (Comstock Concert Hall)
University Chorus & Collegiate Chorale

Monday, March 31 - 7:00pm (Bird Recital Hall)
University Faculty Jazz Ensemble

Tuesday, April 1 - 7:00pm (Bird Recital Hall)
University Guitar Ensemble

Wednesday, April 2 - 8:00pm (Comstock Concert Hall)
University Student Composers

Thursday, April 3 - 8:00pm (Comstock Concert Hall)
University Jazz Ensemble II

Saturday, April 5 - 2:00pm (Comstock Concert Hall) $
Music eX Series: Solo Piano - Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Saturday, April 5 - 8:00pm (Comstock Concert Hall) $
University Jazz Ensemble I with Guest Artists - $20 for general admission, $5 for students with ID.

Monday, April 7 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Monday, April 7 - 8:00pm (Comstock Concert Hall)
University New Music Ensemble

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UNIVERSITY OF LOUISVILLE.

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Thursday, March 27, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Danse de la Chevre for solo flute — Arthur Honegger (1892-1955)

Ben Gutman, *flute*
(student of Kathleen Karr)

Fantasy No. 10 in F-sharp minor for solo flute — Georg Philipp Telemann (1681-1767)
II. Presto
III. Moderato

Samantha Sankey, *flute*
(student of Kathleen Karr)

Sonata for solo flute — Carl Philipp Emanuel Bach (1714-1788)
III. Allegro

Nicole Petersen, *flute*
(student of Kathleen Karr)

Quartet in G Major, Op. 3, No. 5 — Franz Joseph Haydn (1731-1809)
Presto

Chris Roseland, *conducting*
(student of Mark Lynn)
Justin Sierkowski, Tim Blunk, Ray Powell,
Stuart Wicke & Jamie Monck, *guitars*

El Noy de la Mare (Catalonian folk song) arr. by William Beauvais

Michael Kagan, *conducting*
(student of Mark Lynn)
Justin Sierkowski, Tim Blunk, Ray Powell,
Stuart Wicke & Jamie Monck, *guitars*

Can she excuse my wrongs — John Dowland
Come Away, Sweet Love Doth Now Invite — (1563-1626)
Lachrymae antiquae
Fine Knacks for Ladies
The King of Denmark's Galliard

University of Louisville Early Music Ensemble

Vocal Ensemble:
Seon Chu
Danielle Curtsinger
Emily Lobeck
Jack Ashworth, *viola da gamba*

Recorders:
Jack Ashworth
John Aurelius
Bryce Fuhrman
Matt Henson
Meaghan Spencer

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Michael Kagan, *guitar*

(Student of Stephen Mattingly)

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Thursday Evening
March 27, 2014
8:30 p.m.
Comstock Concert Hall

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

from *Platée* — Jean-Philippe Rameau (1683-1764)
- Minuet

La Catedral — Agustín Barrios (1885-1944)
- I. Preludio Saudade
- II. Andante Religioso
- III. Allegro Solemne

Fantasia P1a from the "Varietie Of Lute-Lessons" — John Dowland (1563-1626)

from *Nocturnal, Op. 70* — Benjamin Britten (1913-1976)
- Molto Tranquillo

INTERMISSION

from *Cantos de España, Op. 232* — Isaac Albéniz (1860-1909)
- Córdoba

Two Pieces — Heitor Villa-Lobos (1887-1959)
- I. Etude No. 11
- II. Prelude No. 4

Prelude, Fugue, and Allegro, BWV 998 — Johann Sebastian Bach (1685-1750)
- I. Prelude
- II. Fugue
- III. Allegro

PROGRAM NOTES

Minuet from Platée - Jean-Philippe Rameau

The comic opera *Platée* was composed in 1745 in celebration of the marriage of the French Dauphin of King Louis XV and the Infanta of Spain, Maria Theresa. The plot recounts the mock marriage of an ugly water nymph, Platée, with Jupiter, king of the gods; a seemingly bold offering for a marriage gift to such powerful political figures. The work was highly acclaimed and even granted Rameau a position as Composer of the King's Chamber Music. Rameau composed emphatically in the French opera genre and with equal vigor for the keyboard, but several sacred works remain, reflecting several clerical positions. Rameau was also highly influential for his 1721 publication, *Traité de Harmonie,* which would provoke a seismic shift in music composition and theory in his idea of "fundamental bass" and his principles of chordal harmony.

This minuet comes from the second act of the opera and serves as a ballet interlude. The work is devised in two main sections with a return to the first. The first section has a charming lightness with its pedal harmonies that are contrasted by a stately elegance of the second section in the parallel minor.

La Catedral - Agustín Barrios

Paraguayan guitar composer Agustín Barrios spent the breadth of his career almost exclusively in Latin America. He taught and concertized extensively in Asunción, Paraguay but greater ambitions prompted his first move to Buenos Aires, Argentina in 1909. In Buenos Aires, Barrios was under the patronage of Sáenz Valiente and it was here that Barrios had his first empirical exploration of European culture, due to extensive Italian immigration at the time. Prior to his stay in Buenos Aires, exposure to European music was limited for Barrios to what reached Paraguay, which was often on a time delay. Barrios would continue to perform extensively in concert halls but also less glamorously in silent movie theatres, a nod to his strength as an improviser. In 1914, Barrios traveled east to Montevideo, Uruguay to record for the Atlanta/Artigas label. He was one of the first classical guitarists to do this - over a decade before guitar luminary Andrés Segovia made his recording debut.

Barrios continued to travel throughout Brazil, Argentina, Paraguay, and Uruguay during the 1920s. This decade proved to be of significant output for Barrios compositionally and equally fruitful for concertizing and recording. There must have been a degree of disenchantment experienced by Barrios, though, as his career never reached an international venue despite his great efforts. From 1930 until 1934, Agustín Barrios took on a new persona, Chief

Nitsuga Mangoré. He proclaimed himself as "The messenger of the Guaraní race." and "The Paganini of the guitar from the jungles of Paraguay." Mangoré dressed in traditional Indian garments and combined his love for theatrics, poetry, and performance. He experienced a degree of success as his alter ego but an invitation to perform in Belgium in 1934 prompted a less flamboyant image with political tension and World War II imminent in Europe. Critical acclaim abroad even prompted a performance on German National Radio in 1935. Failing health would bring Barrios back to South America before his death in 1944.

La Catedral was originally conceived as a two-movement work – *Andante Religoso* and *Allegro Solmne*. Barrios completed these two movements and dedicated them to Andrés Segovia in 1921. Segovia expressed great interest in the work and indicated he would concertize it but he would never hold his end of the bargain, arguably in the advancement of his own career, which would benefit from less competition. Barrios added the first movement, *Preludio Saudade*, in 1938 while concertizing in Havana, Cuba. The work was inspired by a visit to the Cathedral of San José in Montevideo. *La Catedral*, though not outwardly programmatic, is constructed in such a way that the listener can experience the first movement as an intimate prayer or yearning, reflecting the Portuguese word *saudade;* the second movement with its Bachian influences evoking the sound of the organ; and the third movement reflecting the bustle of the streets of Montevideo that await outside the cathedral.

Fantasia P1a from the "Varietie Of Lute-Lessons" - John Dowland

John Dowland, arguably the master of enlightened melancholy, was an Elizabethan composer, lutenist, poet, and singer contemporaneous with William Shakespeare, Thomas Morley, and William Byrd. He wrote extensively, but with some exclusivity, in three mediums. The corpus of his work consists of three books of songs, roughly one hundred solo lute works, and *Lachrimae* or *Seven Teares*, a collection of twenty-one pieces for consort. Continental influences permeate Dowland's music with triadic sonorities; as well as rich counterpoint, masterful use of chromaticism in later works, dance forms as compositional models, and a disposition for musical grieving and minor modality. One must wonder if Shakespeare was thinking of Dowland when Benedick declaims, in *Much Ado About Nothing*, "Is it not strange that sheep's guts should hale souls out of men's bodies?"

A fantasia, or *fancy* as it is often referred in 16th-century England, is a title given to a work with no fixed form that develops freely and is improvisatory in nature. Typically, fantasias appear as solo instrumental pieces but many exist for consort as well. The genre draws from vocal and contrapuntal mediums such as the motet, but in the hands of lutenists and keyboardists of the day, the fantasia became a showcase for adventurous

passagework, beautiful chordal displays, and creative control of imitative techniques. This particular fantasia by John Dowland reveals all of the foregoing traits, but in addition is characterized by three-voice imitation, sectional construction, variety of musical textures, use of suspensions, and a fascinating metric modulation from simple quadruple to compound duple time resulting in a feverish, gigue-like finale. The work was composed between 1590 and 1594 but a heavily ornamented revision appears in the 1610 publication, *Varietie of Lute Lessons*, compiled by his son, Robert Dowland. In keeping with performance practice of the time, lutenists would have performed this work heavily articulated, reserving slurred notes for the fastest of subdivisions.

Molto Tranquillo from Britten's Nocturnal Op. 70 - Benjamin Britten

The final movement of Britten's Op. 70, *Nocturnal After John Dowland*, is a setting of Dowland's lute song *Come Heavy Sleep* for solo guitar. The work was dedicated to English guitarist Julian Bream in 1963, and is a set of variations in reverse form where motives from the lute song are mutated into a 20th-century musical syntax revealing themselves, in hindsight, to be Dowland's song. The work explores themes of agitated sleep and dreaming as an ultimate metaphor for life and death and is one of the most influential guitar works of the 20th century. *Molto Tranquillo* is almost an exact quotation of Dowland's song, but an unexpected return to the mediant, leaves the listener suspended, as the last notes come to a whisper.

Córdoba from Cantos de España, Op. 232 - Isaac Albéniz

Late-Romantic composer Isaac Albéniz was part of a growing nationalistic movement where the glorification of folk idiom and one's country became an ideal medium for artistic expression. Though Albéniz never wrote for the guitar, there are few composers whose music is more suitable for the instrument. The Andalucían city of *Córdoba* is the protagonist for the fourth piece in a set of five in *Cantos de España*. The work is very much a character piece with the open fifth dyad at the onset evoking church bells that blossom into a beautiful homophonic, choral texture as an introduction. The first section contrasts with a lively tempo and seems to be inspired by Moorish folk elements; the second section in the parallel major utilizes dense chords that transport the listener to new scenery of flamenco dancers with characteristic rhythms that lead to an exciting climax of strummed chords using *rasqueado* technique. The work references the choral opening before returning to the first section where the piece closes.

Two Pieces - Heitor Villa-Lobos

Brazilian composer Heitor Villa-Lobos received international claim for his highly individual compositional style that melded European techniques and tradition with a Brazilian folk idiom. He was not only successful as a composer of symphonic and chamber works but was instrumental in developing guitar technique and repertoire in the 20th century. Segovia and Villa-Lobos were career long friends and several works including the *Douze Études* (1929), *Cinq Préludes* (1940), and *Guitar Concerto* (1956) were dedicated to the Spanish maestro.

This pairing was chosen to highlight the dramatic and mercurial atmosphere these particular works can create. There is a centricity around the pitch class E for both of these pieces, and though there is a variety of textures and tempos the mood is consistent throughout. Etude No.11 explores *tasto* articulation of a rich, cello-like bass line, chord balancing, and *campanella* arpeggiations. Prelude No. 4 evokes the primitive with a mysterious but somewhat mischievous bass line followed by a rapturous arpeggio section.

Prelude, Fugue, and Allegro, BWV 998 - Johann Sebastian Bach

This captivating work by Johann Sebastian Bach is a fortunate product of his affinity for the lute and perhaps of his friendship with contemporary composer and lutenist, Silvius Leopold Weiss. Of the enormous body of work Bach has left behind for us, only seven works were written for lute and it is still elusive, at times, if it was actually the intended instrument. The autograph for BWV 998 features a title page "Prelude pour la Luth ò Cembal. par J.S. Bach" a curious use of a French designation for lute, or harpsichord, or perhaps the lute-harpsichord known as the *Lautenwerke;* Estate inventory reveals Bach owned a respectable lute and two lute-harpsichords at the time of his death. The precise date of composition is still unclear, but several clues date the work between 1734 and 1747. Paper analysis concludes the material to be of a type Bach used after 1734 and recorded accounts also place a visit from Weiss in August 1739. During the late 1730s, Bach also spent several years revising his St. Matthew (BWV 244) and St. John (BWV 245) Passions and the religious and musical influences seem to have been codified in his two final lute works BWV 997 and 998.

Bach scholar Ann Leahy proposes an interesting argument for BWV 998 as a "Trinitarian statement of faith." BWV 998 is a three movement work; it is originally set in the key of Eb; the prelude is set in 12/8 meter, a setting in which Bach used in many of his cantatas for a pastoral effect in reference to Christ as the good shepherd; the fugue is structured in tripartite form; the allegro is set in 3/8 meter. Leaving numerology aside, the fugue seems to be based on the Lutheran Christmas carol *Vom Himmel hoch da komm ich her* "From Heaven above to Earth I come."

Musically, Bach showcases a complete economy of means in the Prelude, in his inexhaustible presentation of a neighbor-tone motif. Bach develops the motif by traveling to the dominant, submediant, and subdominant before a fascinating cadenza that resolves, by semitone, a Neapolitan 6th to a V^2 of V before its rhetorical close. The fugue is structured in da capo form, a device Bach developed in a late phase of his composition. It features a beautiful three-voice exposition followed by an arpeggiated section that is congruent with *style brisé*, a compositional texture Weiss often employed. This second section tactfully places the subject and counter-subject entrances in the inner voices amongst the broken arpeggiations, providing incredible cohesion and interest to the fugue. BWV 998 closes with a dance-like allegro with propelling subdivision throughout. The allegro is devised in two sections, the first marked by a charming bass sequence and a modulation to the dominant; and the second section is characterized by its modulation to the subdominant and supertonic as well as an additional, but more active, bass sequence heralding a triumphant finish.

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Jamie Monck, *guitar*

(Student of Stephen Mattingly)

Student Recital

Thursday Evening
March 27, 2014
7:00 p.m.
Bird Recital Hall

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PROGRAM

Indroduction et Variations sur un Thême de Mozart, Op. 9 — Fernando Sor (1778-1839)

Fantaisie Élégiaque, Op. 59 — Fernando Sor
- Introduction - Andante Largo
- Marche Funèbre - Andante Moderato

Sonata in C Major — Giuseppe Antonio Brescianello (1690-1758)
- Allegro
- Minuet and Trio
- Gigue

Julia Florida — Augustín Barrios (1885-1944)

Fantaisie Dramatique, Op. 31 — Napoléon Coste (1805-1883)
- Le Départ
- Le Retour - Marche Triomphale

PROGRAM NOTES

Indroduction et Variations sur un Thême de Mozart, Op. 9 - Fernando Sor

Fernando Sor, arguably the greatest guitar player and composer of his time, was the descendant of a great line of Spanish soldiers. While his family had every intention of him continuing the tradition, Sor fell in love with opera and took to composing and performing music. At first Sor set out to establish a career in France but his works were too difficult for others to perform and not accepted by French audiences. Sor eventually moved to London, his temporary home, where he acquired some degree of fame.

Sor's Op. 9 was composed during his time in London. Without a doubt this piece is his most famous piece as it is has been recorded and performed countless times. After a dramatic introduction the theme, from Mozart's opera *Die Zauberflöte* (The Magic Flute), is stated. The variations begin with a fast slur variation which is followed by two more subdued variations, one in the relative minor and the other back in the major. The piece ends with a series of virtuosic variations featuring rapid fire arpeggios and slurs climaxing in an exhilarating finale.

Fantaisie Élégiaque, Op. 59 - Fernando Sor

Once Sor reached a certain amount of popularity in London he once again set out for Paris. This time he found success as he became of the day's most popular pedagogues, composers and performers not only for the guitar but also for voice. Composed in Paris, Sor's Op. 59 is his second to last work for solo guitar. Written in memory of Madame Beslay, a student and friend of Sor's, this piece in many ways also seems to be a sort of final words from the composer himself. After a lengthy introduction the piece gives way to a dramatic funeral march and ends quietly, with the words "Charlotte! Adieu!" printed in the score. When compared to the classicism of the Mozart *Variations* this work stands out as a romantic exploration of the tragedy of death and the beauty of life.

Sonata in C Major - Giuseppe Antonio Brescianello

Of Italian descent, Giuseppe Antonio Brescianello spent his career in charge of the music in the royal courts of Munich, Germany. Brescianello, known for his composing and violin playing, led court orchestras with as many as sixty members. Compositionally Brescianello's music blends the harmonies and forms of the Baroque Era with that of the Classical. Brescianello left us with a collection of works for gallichone, a variety of lute often tuned the same as a modern guitar.

This three-movement work begins with a short and lively *Allegro* in the sonata form commonly found in the Classical Era. The next two movements are both dance forms that one could find in the dance suites of Bach. A *Minuet and Trio* of moderate tempo are followed by a lively *Gigue* in compound duple meter.

Julia Florida - Augustín Barrios

Considered by some to be the greatest performer and composer of guitar music to have ever lived, much of the works of Barrios laid undiscovered until the 1970s. While unfortunately never reaching the audiences of his European contemporaries, his numerous concert programs scattered across Brazil, El Salvador, Paraguay, Costa Rica and Uruguay as well as recently remastered recordings are evidence his virtuosity. Known for his technical mastery, improvisations, eccentric concert attire (for a portion of his career he dressed up as a chief of a Paraguayan tribe) and huge repertoire, Barrios has certainly become one the the godfathers of the modern classical guitar.

While not known exactly for whom this work was written, it is presumed that Barrios composed *Julia Florida* during his time in Costa Rica around 1938. Historians tend to think that the piece was composed for one of Barrios' students, Julia Martinez de Rodriguez. The piece takes the form of a barcarolle, a form of folk music popularized by the gondoliers of Venice. Like other barcarolles *Julia Florida* is in a gently swaying 6/8 meter.

Fantaisie Dramatique, Op. 31 - Napoléon Coste

Born in western France, Coste was to become a military man like his father. However, after an accident ruined his hope of joining the military young Coste took to composing for and performing the guitar. At the age of 24 Coste moved to Paris to study with Fernando Sor. While in Paris Coste established himself as the premier guitar virtuoso of the day, however by this time the guitar had generally fallen out of favor in the eyes of the public who preferred the piano and opera. While the contemporaries of Coste may not have fully appreciated his music, guitarists of today enjoy the dramatic romanticism of his compositions.

Coste's *Fantaisie Dramatique, Op. 31,* is an evocative piece telling the tale of Napoleon Bonaparte's army aiding the Ottoman Empire in the Crimean War. Napoleon's army helped lay siege to the city of Sevastopol, a town on the southern part of the Crimean Peninsula, in modern day Ukraine. The city of Sevastopol was, and still is, the location where the Russian's hold their navy. At the end of the Siege of Sevastopol, the allied armies burned the Russian fleet effectively ending the longest siege in the history of modern warfare. In two movements, Coste's Op. 31 begins with *Le Départ* (The Departure) before proceeding to *Le Retour* (The Return), a triumphant march. In the score "29 Décembre 1855!" is printed referring to the date that Napoleon victoriously marched his army into Paris after successfully defeating the Russians.

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University of Louisville School of Music
presents the 2014
Clarinet Festival
March 28 - March 29
50 Years of Clarinet Tradition
1964-2014
UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

James Livingston
(1936-1996)

We honor James Livingston and celebrate his lasting legacy at the University of Louisville School of Music.

James was on the faculty of the University of Louisville School of Music from 1960 to 1982. He served as professor of clarinet and held the position of principal clarinet with the Louisville Orchestra. In addition, he was the music director the University Orchestra and served as assistant conductor with the Louisville Orchestra. James earned degrees from Knox College and Indiana University. James performed as soloist with the Louisville Orchestra on numerous occasions, many of which were featured on the LO's First Edition Recordings. He and his wife, Frances, were dedicated chamber music supporters and served as active leaders in the Chamber Music Society of Louisville. He and Fran loved chamber music, opera, art, architecture, travel, food, and wine. They were always the consummate hosts and enjoyed entertaining friends often.

James was an excellent musician and teacher whose passion for music was contagious. His influence went beyond that of mere clarinet pedagogy – he instilled in his students a zeal for life. Many graduates of James' studio at UofL have taught hundreds of clarinetists who, in turn, have also gone on to teach hundreds of clarinetists – an exponential effect of his mentorship. Although not everyone featured on stage this weekend had the privilege to study with him directly, his legacy is demonstrated by all.

Schedule of Events

(Subject to change)

Friday, March 28, 2014

4:00-4:45	event check-in (School of Music Lobby)
5:00-6:00	Festival Choir Rehearsal (MB 267)
6:00-7:00	dinner on your own
7:00	Masterclass – Mouthpieces and Reeds Krista Weiss, D'Addario Woodwinds
8:00	Concert – University of Louisville Alumni & guests (Bird Hall)

Saturday, March 29, 2014

9:00-10:00	Festival choir rehearsal (Bird Hall)
10:00	Masterclass – Alexander Technique (Bird Hall) Solomon Baer, Millikin University
10:45	Break (exhibits in Lobby)
11:15	Masterclass – Bass Clarinet (Bird Hall) Richard Nunemaker, Houston Symphony
12:00	lunch provided (pizza)
1:00	Masterclass – Circular Breathing (Bird Hall) Dylan Lloyd, Ohio State University Doctoral Candidate
1:45	Masterclass – Wellness and Performance Injuries (Bird Hall) Dr. Sheri Rolf, Great Falls Symphony
2:30	Festival Choir Rehearsal (Bird Hall)
3:30	Break
3:45	Masterclass – "From Stage fright to Standing Ovation" (Bird) Harry Pickens, Jazz Pianist
5:00	Festival Choir Concert (Comstock Hall)
5:30	Dinner on your own
7:00	"50 Years of Clarinet Tradition" Gala Concert (Comstock Hall)

The University of Louisville gratefully acknowledges those who made the Celebrating 50 Years of Clarinet Tradition Festival possible

Sponsors: Christopher Doane, Dean, on behalf of the School of Music
Applied Performance Division, Bruce Heim, Chair
School of Music Guest Artist Fund
Dr. David Bybee, MD
Miles Davis and *Miles Ahead Music*
Krista Weiss and *D'Addario Woodwinds*
Support for Daniel Welcher's commissioned work for clarinet quartet, *Trois Scenes pour JL,* was provided through a generous gift in memory of James Livingston made by Dr. Sheri L. Rolf, MD and Bradley J. Finn.

Master Class Presenters: Krista Weiss, Richard Nunemaker, Dylan Lloyd, Solomon Baer, Sheri Rolf, and Harry Pickens.

Composers: Alex Enyart, Cambron Little, Marc Satterwhite, and Dan Welcher.

Conductors: Cambron Little, David Elliot, Brad Rodgers, Dr. Fred Speck, and Marshall Haddock.

Performers: pianist David George; clarinetists Amanda Buchholz, Michael Burkhead, David Elliott, Calvin Falwell, Carolyn Fassio, Michelle Gilfert, Amber Guttierez, Samantha Holman, Jennifer Horfhage, Lera League, Dylan Lloyd, Heike Gazetti, Jessica Lynn, Roslyn Mattingly, Sharon Murphy, Linda Pulley, Adam Thomas, Alexander Ravitz, Brad Rogers; members of the JL Clarinet Quartet: Sheri Rolf, Dallas Tidwell, Solomon Baer, and Richard Nunemaker.

Administrative: Dallas Tidwell, Edie Tidwell, Baely Slaton, Samantha Holman, Kristen Tidwell, and Teil Buck.

50 Years of Clarinet Tradition
March 28, 2014 - 8:00pm
Bird Recital Hall

PROGRAM

Concertpiece #1 in F Minor, Op. 113 — Felix Mendelsohn (1809-1847)
Allegro-Andante-Presto

Dallas Tidwell & Samantha Holman, *clarinets*

Sonata for clarinet and piano — Leonard Bernstein (1918-1990)
Grazioso
Andantino

Lera League, *clarinet* David George, *piano*

Duetto, No. 20 — Carlo Della Giacoma (1858-1929)
Tema con variazani

Dylan Lloyd & Michael Burkhead, *clarinets*

Cosmic Turtle Sidekick — Brad Baumgarder (b. 1980)

Alex Ravitz & Calvin Falwell, *bass clarinets*

Sonata for clarinet — Edison Denisov (1929-1996)
Lento, poco rubato
Allegro guisto

Dylan Lloyd, *clarinet*

Orchestrated — Cambron Little (b. 1990)

Samantha Holman & Danny Sogar, *clarinets*

50 Years of Clarinet Tradition
March 29, 2014 - 5:00pm
Comstock Concert Hall

University of Louisville Clarinet Festival Clarinet Choir
Brad Rodgers & David Elliot, Festival Choir Conductors

Music that will be performed will be chosen from the following composers:
Ludwig von Beethoven, Vaclav Nelhybel, Antonio Vivaldi

50 Years of Clarinet Tradition
March 29, 2014 - 7:00pm
Comstock Concert Hall

A Tribute to James Livingston

PROGRAM

Welcome — Christopher Doane, Dean

Colour Whele — Alex Enyart (b. 1993)

World Premiere
Current UofL Clarinet Studio
Matt Batteiger, Chelsea Bingham, Emily Danielson, David Elliot, Alex Enyart, Michelle Gilfert, Lucas Hampton, Samantha Holman, Brandy Marcum, Heather Shelton, Ellen Trammel, Nikki Wolfe, Walter Yee
Frederick Speck, *conductor*

Glass Hand — Cambron Little (b. 1990)

World Premiere
Cambron Little, *conductor*

Serenade in C minor, K. 388
Adagio — Wolfgang Amadeus Mozart (1756-1791)

Louisville Chamber Winds
Amanda Buchholz, David Bybee, Courtney Drown, David Elliot, Carolyn Fassio, Michelle Gilfert, Amber Guttierez, Jessica Lynn, Jennifer Korfhage, Roslyn Mattingly, Sharon Murphy, Linda Pulley, Brad Rogers, Adam Thomas
Frederick Speck, *director*

Two Rhapsodies on Found Titles
The Lonesome Seas of Winter
Wisps of Nebulosity — Marc Satterwhite (b. 1954)

World Premiere
Alumni Quartet
Michelle Gilfert, Dallas Tidwell, Alex Ravitz, Calvin Falwell

Early Hungarian Dances — Ferenc Farkas (1905-2000)
1. Intrada
2. Slow Dance
3. Shoulder Blade Dance
4. Leaping Dance

Alumni Quartet II
Heike Gazetti, Dylan Lloyd, Lera League, Calvin Falwell

PAUSE

Words about James Livingston — Sheri Rolf & Dan Welcher

Trois Scènes pour JL — Dan Welcher (b. 1948)
1. "Idées Fixes"
2. "Rêves des oiseaux"
3. "Callimachus, Le chat de bibliothèque"

World Premiere
JL Quartet
Sheri Rolf, Dallas Tidwell, Solomon Baer, Richard Nunemaker

Support for this commissioned work was provided through a gift by Dr. Sheri L. Rolf, MD and Bradley J. Finn, and a grant from the University of Louisville School of Music Dean's Fund.

Rhosymedre — Ralph Vaughan-Williams (1872-1958) arr. Alan Gilfert

Gran Partita in Bb, K. 361 — Wolfgang Amadeus Mozart (1756-1791)
Rondo — trans. Boris Pillin

Clarinet Choir
Marshall Haddock, *conductor*

PROGRAM NOTES

Colour Wheel - Alex Enyart

Colour Wheel is a musical representation to that of an artist's color pallet, mixing and blending "colors of sound" throughout the ensemble. The work was completed in November 2013 as a gesture of gratitude for Dallas Tidwell. The color concept was inspired by Dr. Fred Speck.

Glass Hand - Cambron Little

Over the past year I have had the time to complete my first chamber symphony, titled "Fission Through Magnetism." Dramatic special effects of collisions in cinema have been a focus in my composition for a short time now. The thought of harboring mental intensity to create energy in music with the physical force of sound waves ignited the development of material from the symphony into their own individual entities. Glass Hand is a by product of a recent work "Fission Through Magnetism." Violent scenes of musical immolation from the chamber symphony cooled, leaving behind a glowing hand made of glass. This glass is thin and fragile, it's only protection is to stay glowing hot with friction in the sound. The bass clarinet represents a blow torch as the Bb clarinets are set up on stage similar to a condensed periodic table. Based on individual sound, tone production, playing style and the different combinations of each, the performers are arranged in the score and on stage nearest to the bass clarinet to effectively react to sound and become "elemental" during sound production in order to obtain constant temperature for protection. Music is a formula. The instruments closest to the bass clarinet react the most and the instruments furthest away do not.

Two Rhapsodies on Found Titles - Marc Satterwhite

Two Rhapsodies on Found Titles is an adaptation of an earlier piece of the same title that I composed some years ago for clarinet and digital delay. I have withdrawn that version and rewritten the piece for clarinet quartet because I really didn't understand how a digital delay works then (not that I do now, really), and the piece was simply not performable as written.

My colleague at the University of Louisville School Music, Dallas Tidwell, had asked me to write a piece for UofL alumni clarinetists, and this seemed like a way to resurrect the older piece in a more practical form. The revised version was done in the fall of 2009 while my wife and I were on sabbatical in London, and the computer version of the score finished in 2010. The first movement attempts to recreate many of the echo effects I

was going after with the digital delay, while the second does so in only a few places. Likewise the first movement adheres fairly strictly to the form of the original, while the second takes the original material and reworks it fairly freely.

Like many composers I have an "idea file" in which I keep notes for future projects: requests or suggestions from friends, poems to set to music, etc. Among other things, I keep lists of phrases I have found which I think might someday make interesting titles for compositions or movements. Among these "found titles" are those used for these rhapsodies. Wisps of Nebulosity comes from one of Carl Sagan's Cosmos television programs. This will probably not surprise anyone.

I came across the phrase, The Lonesome Seas of Winter, while listening to field recordings of folk singers in the Indiana University Archives of Traditional Music. I heard a singer announce the title of her next song, and immediately turned off the tape recorder. I knew I would want to use this phrase as a title, but I found the words so evocative I didn't want to hear the melody or text of the song itself, preferring to let the title alone provide inspiration. Later, in reading the written documentation that accompanied the recording (made by Alan Lomax in the 1930s), I found that I had misheard the title: it was, in fact, The Lonesome Scenes of Winter. However, I liked my mistaken version so much that I decided to keep it.

The first movement is in free tempo almost all the way through, with the performers often echoing each other. It features long, rhapsodic lines and gradually builds up to a large climax with rolling waves of sound, then winds its way down again to a quiet conclusion. The second movement is fast, scurrying and mostly quiet, with a few outbursts of louder volume. After the climax, the opening music is presented backwards, leading to the sort of ambiguous "non-ending" ending so favored by contemporary composers."

Trois Scènes pour JL - Dan Welcher

Trois Scènes pour JL was commissioned by the University of Louisville School of Music in memory of James Livingston. Program notes provided by the composer: "James Livingston (1936-1996) was Principal Clarinetist of the Louisville Orchestra while I was Principal Bassoonist, from 1972-1978, but he had been a very important member of the orchestra for a number of years prior to that. His early retirement and death after a long and demoralizing decline following a serious head injury sustained in a bicycle accident, left many unanswered questions about his life. But for me, arriving in Louisville at the tender age of 24, Jim (some twelve years my senior) was a mentor, a real friend, and an inspiration. He was Assistant Conductor of the Louisville Orchestra while serving as Principal Clarinetist, a double-duty way of life that I emulated when I moved to Austin, Texas

and served as Principal Bassoonist and Assistant Conductor of the Austin Symphony for ten years.

James (as his wife Fran called him), or Jim (as most of the rest of us called him) was a Francophile. He and Fran made numerous trips to Paris, and he took great pride in his pronunciation of French words---even to the point of giving rather elaborate dinner parties with all-French menus (he and his wife both loved cooking). I remember many instances of my using a French musical term in his presence, which he immediately corrected. If anyone said the name "St.-Saëns" without pronouncing the final S, he would hiss loudly to add it back in. And there were many French"James-isms" that his colleagues and students would recall, often with witty little rhymes; such as his way of demonstrating the reflexive verbs: "Où se trouve la Louvre?"

When the University of Louisville School of Music approached me about writing a memorial piece for Jim for the medium of clarinet quartet (to be played by four of his former students), I immediately started thinking in French. The resultant piece, with French subtitles attached to its three movements, is not an attempt to paint a picture of James Livingston---but it is an attempt to create a piece that he would have liked. The first movement, "Idées Fixes", is a busy little machine of a piece, which stops three times to quote little fragments of Berlioz. One of JL's many fierce opinions was that Berlioz was overrated, and he once told me that he had written a letter to Toscanini when he was in high school. "How can you play the music of that awful Berlioz on the radio?" he wrote, "I don't think it's very good at all". Toscanini, he said, actually wrote back to him and said he agreed with him. The story may be apocryphal, but the concept of "fixed ideas" seems to fit James to a T. The three little quotations are from the "Queen Mab Scherzo" (from Roméo et Juliette), the "Balcony Scene" (also from Roméo), and the most famous Idée Fixe of all, from Symphonie Fantastique.

The second movement, "Rêves des Oiseaux", is more abstract---but does make an allusion in its central, magical section to orchestral and chamber music birds of various kinds. It is also a more somber and even anxious sideways glance at a man who often fought with inner demons and private nightmares.

The third movement is named for the Livingston's cat, who had the singular name of Callimachus. Fran Livingston was a librarian, and it was she who named the cat, after the famous "first librarian" of the Ptolemaic library in Alexandria, Egypt. Jim was exceedingly fond of his cat, and would often lean over in orchestra rehearsals if he was bored and whisper "I just want to go home and play with my cat". It seemed a fitting way to end this little celebratory piece by allowing Cally to do what cats do when no one is around: perform giddy waltzes à la Rosenkavalier or, in a more French setting, Valses nobles et sentimentales.

This composition is dedicated with affection and nostalgia to the memory of JL, who taught me much and is never very far from my mind."

PARTICIPANTS

Amanda Buchholz is the Band Director and Arts and Humanities teacher at North Oldham HS in Goshen, KY. She attended UofL from 2003-2008 and received the Bachelors of Music and Masters of the Arts in Teaching degrees.

Michael Burkhead is a native of Louisville, Kentucky, is a graduate of the University of Louisville, holding a Bachelor's of Music Education (2011) and a Master's of Music in Clarinet Performance (2013). An advocate for maintaining music in our public schools, Michael has worked with many local middle and high school in various ways, most notably as a woodwind instructor. Michael's teachers include some well-known names in the clarinet world, including: Dallas Tidwell, Marilyn Nije, Tim Zavadil, as well as a brief lesson series with Jorge Montilla.

David Bybee is a 1968 graduate of the University of Louisville with a BA in music history. He has continued to study clarinet and relish the joy of playing music in all combinations of performers and is very grateful to be a member of Chamber Winds Louisville/Louisville Concert Band. He is a graduate of the University of Kentucky College of Mediciine and is an Internist-Endocrinologist. He retired from active practice after 41 years to focus on writing and teaching.

Courtney Drown has been a clarinet player in the USAR since 2006. She studied clarinet with Dallas Tidwell from 2001-2006. She is also a Director of Transportation at Rail Freight Transportation.

David Elliott is a second-year Graduate Student in the Wind Conducting program and Teaching Assistant for the University Bands at the University of Louisville with an anticipated graduation date of May 2014. He previously held positions as the Assistant Director of Bands for the Knox Community School Corporation and the South Madison Community Schools, both in Indiana. He is currently on the brass staff with Legends Drum & Bugle Corps from Kalamazoo, MI, and the instructional staff of the North Harrison High School Band in Ramsey, IN.

Calvin Falwell currently holds the 3rd/bass clarinet chair with the Sarasota Orchestra and is Professor of Clarinet & Bass Clarinet at the University of South Florida where he is also the Artistic Director of the annual South Florida Clarinet Fest. His principal teachers and mentors include Paul Demers, Ron Samuels, Tim Zavadil, Dallas Tidwell, Daniel Lochrie, and Scott Locke. Both Calvin's BM and MM are in Clarinet Performance and are from the University of Louisville and Duquesne University respectively.

Carolyn Fassio attended the University of Louisville from 2005-2009, earning her Bachelor's of Music Education and from 2009-2010 earning her Master's of Arts in Teaching. She is currently in her third year of teaching elementary general music at Whitney Young Elementary School in Louisville, KY. She is also a member of Chamber Winds Louisville/Louisville Concert Band and the Louisville Winds and teaches private clarinet lessons.

Master Sergeant Heike J. Gazetti attended University of Louisville for a Bachelor of Music degree, graduating in 1996. She joined the United States Air Force Academy Band in 1998, and performs in the Concert Band, Marching Band and Rampart Winds.

Michelle Gilfert received both a Bachelor of Music Education and a Bachelor of Music History from the University of Louisville in 2009. She is a second-year Graduate Student at the University of Louisville, furthering her studies with Dallas Tidwell, with an anticipated graduation date of May 2014 in Clarinet Performance. She is currently in her fifth year as director of bands for Stuart Middle in the Jefferson County Public School system.

Amber Guttierez attended the University of Louisville school of Music from 2004 to 2008. She graduated with a Bachelor of Arts in Music in 2008. Amber is currently the General Manager of Miles Ahead Music.

Samantha Holman is currently pursuing a Masters in Clarinet Performance degree at University of Louisville as the graduate teaching assistant, studying with Dallas Tidwell. She graduated with two undergraduate degrees, Performance and Music History, in 2013 from the same institution. She maintains a studio in the Louisville/Elizabethtown area, premieres works by student composers, and gives master classes/sectionals in the public school system. In April she will premiere as a soloist, performing Weber's Concertino with the University of Louisville Symphony Orchestra.

Jennifer Korfhage is currently the principal at Thomas Jefferson Elementary in Greater Clark County Schools. She was a music educator for 10 years before accepting the position. She has a Bachelor of Arts in Music and a Masters of Arts in Teaching from the University of Louisville, as well as a Masters in Instructional Leadership from Bellarmine University. Jennifer is currently working on her dissertation for her Ph.D. in Instructional Leadership and a Superintendent license through Indiana State University. She plays clarinet and bass clarinet with Chamber Winds Louisville and The Louisville Winds.

Chief Musician Lera League is currently the Concert/Ceremonial Band Department Leading Petty Officer and Command Educational Services Officer in the Navy Band. She received a Bachelor of Music Education degree

from University of Louisville in 1997. Prior to her appointment to the Navy Band, she was a band director at Colleyville Heritage High School, and later at Durham Middle School. In addition to playing clarinet, League has also conducted the Navy Concert Band and chamber ensembles.

Dylan Lloyd is a graduate of the University of Louisville where he earned his Bachelor's (2011) and Master's degree (2013). He received many honors while at UofL, including performing Chen Yi's *Monologue for clarinet alone* at the New Music Festival. He also leads an active chamber music life, winning competitions in MTNA and McCauley with groups such as Ethic Explosion and That Trill Trio. He is premiering Yvonne Freckman's Switch for Clarinet and Live Electronics at the Society of Electro-Acoustic Music in the United States (SEAMUS) 2014 conference, a piece that he collaborated with the composer during their time at UofL. He has also performed *The Music Man* with the Ashlawn Opera Company. He is currently pursuing his Doctorate in Musical Arts at The Ohio State University, studying with Dr. Caroline Hartig.

Jessica Lynn, MS OTR/L, graduated with her Bachelor of Arts in Music and Minor in Psychology from the University of Louisville in December 2010, studying with Dallas Tidwell. Jessica is currently a licensed, practicing, Occupational Therapist specializing in the area of pediatrics. Jessica teaches private music lessons and performs clarinet with Chamber Winds Louisville, Louisville Winds and subs with ensembles such as the Owensboro Symphony Orchestra.

Roslyn Mattingly has been an elementary music teacher since 2005. She received a Bachelor degree in Music Education in 2004 and continued with a Master of Science in Education from IUS.

Sharon Murphy is currently the Data Applications Specialist at PriceWeber of Louisville. She attended University of Louisville from 2006-2008 and received Masters of Music in Clarinet Performance. She currently performs with the Chamber Winds Louisville, under the direction of Frederick Speck, and Louisville Winds, under the direction of Nan Moore.

Harry Pickens is a jazz pianist, teacher, organizational consultant and civic leader. His international career as a jazz pianist has taken him to 17 countries throughout Europe, Japan, and the Americas, collaborating with hundreds of legends in the jazz world, including Dizzy Gillespie, Milt Jackson, Freddie Hubbard, James Moody, and more. He is the 2009 Recipient of the Kentucky Governor's Award For The Arts In Education, a four-time-winner of the LEO Reader's Choice Award for Best Jazz Musician, and Artist-In-Residence for the Kentucky Governor's School For The Arts. He is also featured in the documentary Harry Pickens: In The Garden Of Music, produced by Ken-

tucky Educational Television, which received a Regional Emmy® Award for Arts and Entertainment Programming. He served a three year term as Special Assistant To The Provost For New Initiatives at the University of Louisville, and currently serves as Ambassador for Artistry In Education at the Berklee College Of Music in Boston.

Linda Pulley is in her ninth year as the Director of Bands at Iroquois High School. She holds a Bachelor of Music (2003) and a Master of Arts in Teaching Music Education (2005) degree from the University of Louisville. Linda and the Iroquois High School Band received the 2011 Grammy Signature School Enterprise Award for keeping music alive and well despite budget limitations. Linda is currently a member of the Louisville Concert Band and Louisville Winds.

Alexander W. Ravitz is currently Bass clarinetist with the Venice Symphony Orchestra (Venice, FL) as well as principal clarinetist of the St. Petersburg Wind Symphony (St. Petersburg, FL). He holds a Bachelor of Music degree in Clarinet Performance from the University of Louisville, and is pursuing Masters of Music degrees in both Clarinet Performance and Orchestral Conducting at the University of South Florida. Alex has appeared as a performer and conductor at USF for performances including a concert featuring the music of Joseph Hallman and collaboration with the USF New-Music Consortium.

Brad Rogers has been the Director of Bands in Oldham County High School since 1987 and is currently the KMEA President-Elect. He attended the University of Louisville for a Masters of Music Education, graduating in 1989.

Adam Thomas is the Director of Bands at Henderson County High School in Henderson, Kentucky. He attended the University of Louisville from 2005 to 2010, earning a Bachelor of Music Education in 2009 and a Master of Arts in Teaching in 2010. This is his fourth year working in Henderson County, and his second as a director at the high school.

Krista Weiss is a Reserve Method Clinician for D'Addario Woodwinds. She currently plays with the Columbus Indiana Philharmonic and Richmond Symphony Orchestra and has also recently performed with the Cincinnati Chamber Orchestra, New World Symphony, Fort Wayne Philharmonic, Atlantic Classical Orchestra, Indianapolis Chamber Orchestra, Indianapolis Opera, Lexington Philharmonic, South Bend Symphony, and Lafayette Symphony. Krista received both her Bachelor and Master of Music degrees in Clarinet Performance from Indiana University, where she was a student of Eli Eban. She has spent summers performing at the Aspen Music Festival, National Repertory Orchestra, Chautauqua Music Festival, and Brevard Music Center.

Solomon Baer is Adjunct Associate Professor of Clarinet at Millikin University School of Music. Mr. Baer is also principal clarinet in the Millikin Decatur Symphony, Opera Illinois, the Prairie Ensemble, the Sinfonia da Camera, the Sugar Creek Music Festival, the Illinois Symphony and the Champaign Urbana Symphony. Mr. Baer has also served as principal clarinet in the Philharmonic Orchestra of Santiago, Chile, the National Symphonies of Costa Rica and Chile and the Grand Rapids Symphony.

His clarinet teachers include James Livingston, Larry Combs, Clark Brody, Robert Marcellus, and David Harris. He received a BM from the University of Louisville in 1974. He can be heard on recordings with the Louisville Orchestra, Grand Rapids Symphony and the Sinfonia da Camera. He is a certified Alexander Technique teacher and has presented master classes at various universities in the U.S. and abroad and at the Illinois Summer Youth Music program at the University of Illinois. He enjoys exploring his roots with his Klezmer ensemble "Little Oy on the Prairie."

Richard Nunemaker has had a varied and prolific career as a symphony musician, concert soloist, recording artist, producer, educator and author. Nunemaker played clarinet, bass clarinet and saxophone with the Houston Symphony Orchestra from 1967-2008. His clarinet teachers include Earl Nunemaker, Marvin Kam, Allen Sigel, William Willet, Clark Brody, Jerome Stowell, and James Livingston. He received a MM from the University of Louisville in 1966, and was awarded Alumni Fellow in 2002.

A strong advocate of music by living American composers, Nunemaker has commissioned over one hundred works for clarinet and saxophone. As a record producer he has produced and recorded five solo CDs featuring this music. He has published four books, Scale and Chord Studies, If The Shoe Fits, The Effortless Clarinet and The Effortless Saxophone.

Nunemaker has been an artist/teacher for the Las Vegas Music Festival and The Sewanee Summer Music Center. At present he is a member of the faculty for the University of St. Thomas, Houston, and the American Festival for The Arts. Richard Nunemaker is past president of The Houston Composers Alliance, Music by Living American/Houston Composers and a member of Houston Tuesday Musical Club.

More information about can be found at: RichardNunemaker.com.

Sheri L. Rolf, M. D. received her Bachelor of Music in Applied Clarinet from the University of Louisville, then opted for a career in medicine. Graduating from the University of Louisville School of Medicine, she completed her post-graduate training in Otolaryngology-Head and Neck Surgery at The Ohio State University. She holds a Master of Music in Clarinet Performance from the University of Montana. Winner of the Festival Music Society of Indiana Five State Instrumental Virtuoso Competition, Dr. Rolf has been

featured as soloist with the University of Louisville Orchestra, the Sewanee Festival Orchestra, and the Cologne Chamber Orchestra. In addition to a season as Acting Principal Clarinet with the Billings Symphony, Sheri has performed with the Winds of Montana, and the Louisville Orchestra. Currently playing in the Great Falls Symphony, she is also co-principal clarinet in the World Civic Orchestra, performing in Lincoln Center and scheduled to perform in Taipei in 2014. Principal teachers include James Livingston, Richard Waller, Eli Eban, Maxine Ramey, and Caroline Hartig.

Dallas Tidwell is Professor of Clarinet at the University of Louisville. He is the recipient of the 2012 University of Louisville Outstanding Scholarship Award as well as the 2012 Alumni Fellow Award. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time he was featured as soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also has served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer and is a founding member of the Kentucky Center Chamber Players, as well as the Grawemeyer Players. Principle teachers include James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker. Dallas is a proud graduate of the University of Louisville with a BM and MM (1974). He can be heard on First Edition Records, Arizona University Recordings, New Dynamic Records and Centaur.

PIANIST

David George is a native of Louisville, Kentucky and received his Degree in Piano Performance at the University of Louisville where he studied with Lee Luvisi. Presently, he serves on the Piano Faculty at Bellarmine University, and is also Staff Accompanist at the University of Louisville. David performs regularly as a recitalist, chamber musician and accompanist and is often found on the concert stage in student or faculty recitals performing in a multitude of settings both in the U.S. and abroad.

CONDUCTORS

Marshall Haddock received his Bachelor of Music Education degree in 1962 and his Master of Music in clarinet performance from the University of Louisville, student of James Livingston. He was also a member of the Louisville Orchestra where he served as Assistant Conductor for two seasons. Those years were noted for the orchestra's distinguished series of

first edition recordings of contemporary music. Haddock has also studied conducting with Richard Lert, Erich Leinsdorf, Kurt Frederick, and Pierre Monteux. He was principal clarinetist for eight seasons with the Akron and Canton (Ohio) Symphonies, and has played with the Santa Fe Opera. Haddock has been a member of the American Symphony Orchestra League, Conductor's Guild, American String Teacher's Association, Ohio String Teachers Association and Phi Mu Alpha. In 2004, he received the Alumni Fellow Award from the U of L School of Music, the National Opera Association's First Place Award in 1998 and 1999 for *Cosi Fan Tutte,* and *Susannah* respectively, and was recognized with production awards in 1983, 1985 and 1987. Ohio State University School of Music with its Distinguished Teaching Award, and by the Ohio String Teachers with an Outstanding Service Award. Since 1975, Haddock has been Director of Orchestral Activities at The Ohio State University School of Music where he conducts the OSU Symphony and Chamber Orchestra and is Music Director of the OSU Opera/Music Theatre program.

Frederick Speck, Director of Bands and Professor of Music, conducts the Wind Symphony and New Music Ensemble, and teaches conducting and composition. Under his leadership, the Wind Symphony has been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference and the CBDNA National Conference. His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized the through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts. He holds the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

COMPOSERS

Alex Enyart is a Junior Clarinet Performance Major at the University of Louisville, studying with Dallas Tidwell. He has played with a number of ensembles around the country including the Huron Symphony Orchestra and the Sioux Falls Municipal Band. Alex also studies conducting under Kimcherie Lloyd and works as the assistant conductor for the Louisville Youth Orchestra. Alex is a self-taught composer. Upon graduation in Spring 2015, he aspires towards a Masters in Orchestral Conducting.

Cambron Little is a senior Saxophone Performance Major at the University of Louisville, studying with Adam McChord. He also takes composition

lessons with Dr. John Ritz. Cambron is a leading woodwind instructor in the Owensboro area and wishes to pursue a Masters in Composition upon graduating Spring 2014.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. A native of Texas, he studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, Witnesses of Time and Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see: www.MarcSatterwhite.com.

Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1 972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at the University of Texas Austin, teaching Composition and serving as Director of the New Music Ensemble.

Dan Welcher has won numerous awards and prizes from institutions such as the American Academy of Arts and Letters (Arts and Letters Award in Music, 2012), Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center in Bellagio, Italy, the Ligurian Study Center in Bogliasco, Italy, the American Music Center, and ASCAP. His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Atlanta Symphony. He lives in Bastrop, Texas, and travels widely to conduct and to teach.

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no recording

50 Years of Clarinet Tradition
March 28, 2014 - 8:00pm
Bird Recital Hall

PROGRAM

Concertpiece #1 in F Minor, Op. 113 — Felix Mendelsohn (1809-1847)
Allegro-Andante-Presto

Dallas Tidwell & Samantha Holman, *clarinets*

Sonata for clarinet and piano — Leonard Bernstein (1918-1990)
Grazioso
Andantino

Lera League, *clarinet* David George, *piano*

Duetto, No. 20 — Carlo Della Giacoma (1858-1929)
Tema con variazani

Dylan Lloyd & Michael Burkhead, *clarinets*

Cosmic Turtle Sidekick — Brad Baumgarder (b. 1980)

Alex Ravitz & Calvin Falwell, *bass clarinets*

Sonata for clarinet — Edison Denisov (1929-1996)
Lento, poco rubato
Allegro guisto

Dylan Lloyd, *clarinet*

Orchestrated — Cambron Little (b. 1990)

Samantha Holman & Danny Sogar, *clarinets*

50 Years of Clarinet Tradition
March 29, 2014 - 5:00pm
Comstock Concert Hall

University of Louisville Clarinet Festival Clarinet Choir
Brad Rodgers & David Elliot, Festival Choir Conductors

Music that will be performed will be chosen from the following composers:
Ludwig von Beethoven, Vaclav Nelhybel, Antonio Vivaldi

University of Louisville School of Music
presents the 2014
Clarinet Festival
March 28 - March 29
50 Years of Clarinet Tradition
1964-2014
UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

James Livingston
(1936-1996)

We honor James Livingston and celebrate his lasting legacy at the University of Louisville School of Music.

James was on the faculty of the University of Louisville School of Music from 1960 to 1982. He served as professor of clarinet and held the position of principal clarinet with the Louisville Orchestra. In addition, he was the music director the University Orchestra and served as assistant conductor with the Louisville Orchestra. James earned degrees from Knox College and Indiana University. James performed as soloist with the Louisville Orchestra on numerous occasions, many of which were featured on the LO's First Edition Recordings. He and his wife, Frances, were dedicated chamber music supporters and served as active leaders in the Chamber Music Society of Louisville. He and Fran loved chamber music, opera, art, architecture, travel, food, and wine. They were always the consummate hosts and enjoyed entertaining friends often.

James was an excellent musician and teacher whose passion for music was contagious. His influence went beyond that of mere clarinet pedagogy – he instilled in his students a zeal for life. Many graduates of James' studio at UofL have taught hundreds of clarinetists who, in turn, have also gone on to teach hundreds of clarinetists – an exponential effect of his mentorship. Although not everyone featured on stage this weekend had the privilege to study with him directly, his legacy is demonstrated by all.

Schedule of Events

(Subject to change)

Friday, March 28, 2014

4:00-4:45	event check-in (School of Music Lobby)
5:00-6:00	Festival Choir Rehearsal (MB 267)
6:00-7:00	dinner on your own
7:00	Masterclass – Mouthpieces and Reeds Krista Weiss, D'Addario Woodwinds
8:00	Concert – University of Louisville Alumni & guests (Bird Hall)

Saturday, March 29, 2014

9:00-10:00	Festival choir rehearsal (Bird Hall)
10:00	Masterclass – Alexander Technique (Bird Hall) Solomon Baer, Millikin University
10:45	Break (exhibits in Lobby)
11:15	Masterclass – Bass Clarinet (Bird Hall) Richard Nunemaker, Houston Symphony
12:00	lunch provided (pizza)
1:00	Masterclass – Circular Breathing (Bird Hall) Dylan Lloyd, Ohio State University Doctoral Candidate
1:45	Masterclass – Wellness and Performance Injuries (Bird Hall) Dr. Sheri Rolf, Great Falls Symphony
2:30	Festival Choir Rehearsal (Bird Hall)
3:30	Break
3:45	Masterclass – "From Stage fright to Standing Ovation" (Bird) Harry Pickens, Jazz Pianist
5:00	Festival Choir Concert (Comstock Hall)
5:30	Dinner on your own
7:00	"50 Years of Clarinet Tradition" Gala Concert (Comstock Hall)

The University of Louisville gratefully acknowledges those who made the Celebrating 50 Years of Clarinet Tradition Festival possible

Sponsors: Christopher Doane, Dean, on behalf of the School of Music
Applied Performance Division, Bruce Heim, Chair
School of Music Guest Artist Fund
Dr. David Bybee, MD
Miles Davis and *Miles Ahead Music*
Krista Weiss and *D'Addario Woodwinds*
Support for Daniel Welcher's commissioned work for clarinet quartet, *Trois Scenes pour JL*, was provided through a generous gift in memory of James Livingston made by Dr. Sheri L. Rolf, MD and Bradley J. Finn.

Master Class Presenters: Krista Weiss, Richard Nunemaker, Dylan Lloyd, Solomon Baer, Sheri Rolf, and Harry Pickens.

Composers: Alex Enyart, Cambron Little, Marc Satterwhite, and Dan Welcher.

Conductors: Cambron Little, David Elliot, Brad Rodgers, Dr. Fred Speck, and Marshall Haddock.

Performers: pianist David George; clarinetists Amanda Buchholz, Michael Burkhead, David Elliott, Calvin Falwell, Carolyn Fassio, Michelle Gilfert, Amber Guttierez, Samantha Holman, Jennifer Horfhage, Lera League, Dylan Lloyd, Heike Gazetti, Jessica Lynn, Roslyn Mattingly, Sharon Murphy, Linda Pulley, Adam Thomas, Alexander Ravitz, Brad Rogers; members of the JL Clarinet Quartet: Sheri Rolf, Dallas Tidwell, Solomon Baer, and Richard Nunemaker.

Administrative: Dallas Tidwell, Edie Tidwell, Baely Slaton, Samantha Holman, Kristen Tidwell, and Teil Buck.

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PROGRAM NOTES

Colour Wheel - Alex Enyart

Colour Wheel is a musical representation to that of an artist's color pallet, mixing and blending "colors of sound" throughout the ensemble. The work was completed in November 2013 as a gesture of gratitude for Dallas Tidwell. The color concept was inspired by Dr. Fred Speck.

Glass Hand - Cambron Little

Over the past year I have had the time to complete my first chamber symphony, titled "Fission Through Magnetism." Dramatic special effects of collisions in cinema have been a focus in my composition for a short time now. The thought of harboring mental intensity to create energy in music with the physical force of sound waves ignited the development of material from the symphony into their own individual entities. Glass Hand is a by product of a recent work "Fission Through Magnetism." Violent scenes of musical immolation from the chamber symphony cooled, leaving behind a glowing hand made of glass. This glass is thin and fragile, it's only protection is to stay glowing hot with friction in the sound. The bass clarinet represents a blow torch as the Bb clarinets are set up on stage similar to a condensed periodic table. Based on individual sound, tone production, playing style and the different combinations of each, the performers are arranged in the score and on stage nearest to the bass clarinet to effectively react to sound and become "elemental" during sound production in order to obtain constant temperature for protection. Music is a formula. The instruments closest to the bass clarinet react the most and the instruments furthest away do not.

Two Rhapsodies on Found Titles - Marc Satterwhite

Two Rhapsodies on Found Titles is an adaptation of an earlier piece of the same title that I composed some years ago for clarinet and digital delay. I have withdrawn that version and rewritten the piece for clarinet quartet because I really didn't understand how a digital delay works then (not that I do now, really), and the piece was simply not performable as written.

My colleague at the University of Louisville School Music, Dallas Tidwell, had asked me to write a piece for UofL alumni clarinetists, and this seemed like a way to resurrect the older piece in a more practical form. The revised version was done in the fall of 2009 while my wife and I were on sabbatical in London, and the computer version of the score finished in 2010. The first movement attempts to recreate many of the echo effects I

was going after with the digital delay, while the second does so in only a few places. Likewise the first movement adheres fairly strictly to the form of the original, while the second takes the original material and reworks it fairly freely.

Like many composers I have an "idea file" in which I keep notes for future projects: requests or suggestions from friends, poems to set to music, etc. Among other things, I keep lists of phrases I have found which I think might someday make interesting titles for compositions or movements. Among these "found titles" are those used for these rhapsodies. Wisps of Nebulosity comes from one of Carl Sagan's Cosmos television programs. This will probably not surprise anyone.

I came across the phrase, The Lonesome Seas of Winter, while listening to field recordings of folk singers in the Indiana University Archives of Traditional Music. I heard a singer announce the title of her next song, and immediately turned off the tape recorder. I knew I would want to use this phrase as a title, but I found the words so evocative I didn't want to hear the melody or text of the song itself, preferring to let the title alone provide inspiration. Later, in reading the written documentation that accompanied the recording (made by Alan Lomax in the 1930s), I found that I had misheard the title: it was, in fact, The Lonesome Scenes of Winter. However, I liked my mistaken version so much that I decided to keep it.

The first movement is in free tempo almost all the way through, with the performers often echoing each other. It features long, rhapsodic lines and gradually builds up to a large climax with rolling waves of sound, then winds its way down again to a quiet conclusion. The second movement is fast, scurrying and mostly quiet, with a few outbursts of louder volume. After the climax, the opening music is presented backwards, leading to the sort of ambiguous "non-ending" ending so favored by contemporary composers."

Trois Scènes pour JL - Dan Welcher

Trois Scènes pour JL was commissioned by the University of Louisville School of Music in memory of James Livingston. Program notes provided by the composer: "James Livingston (1936-1996) was Principal Clarinetist of the Louisville Orchestra while I was Principal Bassoonist, from 1972-1978, but he had been a very important member of the orchestra for a number of years prior to that. His early retirement and death after a long and demoralizing decline following a serious head injury sustained in a bicycle accident, left many unanswered questions about his life. But for me, arriving in Louisville at the tender age of 24, Jim (some twelve years my senior) was a mentor, a real friend, and an inspiration. He was Assistant Conductor of the Louisville Orchestra while serving as Principal Clarinetist, a double-duty way of life that I emulated when I moved to Austin, Texas

and served as Principal Bassoonist and Assistant Conductor of the Austin Symphony for ten years.

James (as his wife Fran called him), or Jim (as most of the rest of us called him) was a Francophile. He and Fran made numerous trips to Paris, and he took great pride in his pronunciation of French words---even to the point of giving rather elaborate dinner parties with all-French menus (he and his wife both loved cooking). I remember many instances of my using a French musical term in his presence, which he immediately corrected. If anyone said the name "St.-Saëns" without pronouncing the final S, he would hiss loudly to add it back in. And there were many French"James-isms" that his colleagues and students would recall, often with witty little rhymes; such as his way of demonstrating the reflexive verbs: "Où se trouve la Louvre?"

When the University of Louisville School of Music approached me about writing a memorial piece for Jim for the medium of clarinet quartet (to be played by four of his former students), I immediately started thinking in French. The resultant piece, with French subtitles attached to its three movements, is not an attempt to paint a picture of James Livingston---but it is an attempt to create a piece that he would have liked. The first movement, "Idées Fixes", is a busy little machine of a piece, which stops three times to quote little fragments of Berlioz. One of JL's many fierce opinions was that Berlioz was overrated, and he once told me that he had written a letter to Toscanini when he was in high school. "How can you play the music of that awful Berlioz on the radio?" he wrote, "I don't think it's very good at all". Toscanini, he said, actually wrote back to him and said he agreed with him. The story may be apocryphal, but the concept of "fixed ideas" seems to fit James to a T. The three little quotations are from the "Queen Mab Scherzo" (from Roméo et Juliette), the "Balcony Scene" (also from Roméo), and the most famous Idée Fixe of all, from Symphonie Fantastique.

The second movement, "Rêves des Oiseaux", is more abstract---but does make an allusion in its central, magical section to orchestral and chamber music birds of various kinds. It is also a more somber and even anxious sideways glance at a man who often fought with inner demons and private nightmares.

The third movement is named for the Livingston's cat, who had the singular name of Callimachus. Fran Livingston was a librarian, and it was she who named the cat, after the famous "first librarian" of the Ptolemaic library in Alexandria, Egypt. Jim was exceedingly fond of his cat, and would often lean over in orchestra rehearsals if he was bored and whisper "I just want to go home and play with my cat". It seemed a fitting way to end this little celebratory piece by allowing Cally to do what cats do when no one is around: perform giddy waltzes à la Rosenkavalier or, in a more French setting, Valses nobles et sentimentales.

This composition is dedicated with affection and nostalgia to the memory of JL, who taught me much and is never very far from my mind."

PARTICIPANTS

Amanda Buchholz is the Band Director and Arts and Humanities teacher at North Oldham HS in Goshen, KY. She attended UofL from 2003-2008 and received the Bachelors of Music and Masters of the Arts in Teaching degrees.

Michael Burkhead is a native of Louisville, Kentucky, is a graduate of the University of Louisville, holding a Bachelor's of Music Education (2011) and a Master's of Music in Clarinet Performance (2013). An advocate for maintaining music in our public schools, Michael has worked with many local middle and high school in various ways, most notably as a woodwind instructor. Michael's teachers include some well-known names in the clarinet world, including: Dallas Tidwell, Marilyn Nije, Tim Zavadil, as well as a brief lesson series with Jorge Montilla.

David Bybee is a 1968 graduate of the University of Louisville with a BA in music history. He has continued to study clarinet and relish the joy of playing music in all combinations of performers and is very grateful to be a member of Chamber Winds Louisville/Louisville Concert Band. He is a graduate of the University of Kentucky College of Mediciine and is an Internist-Endocrinologist. He retired from active practice after 41 years to focus on writing and teaching.

Courtney Drown has been a clarinet player in the USAR since 2006. She studied clarinet with Dallas Tidwell from 2001-2006. She is also a Director of Transportation at Rail Freight Transportation.

David Elliott is a second-year Graduate Student in the Wind Conducting program and Teaching Assistant for the University Bands at the University of Louisville with an anticipated graduation date of May 2014. He previously held positions as the Assistant Director of Bands for the Knox Community School Corporation and the South Madison Community Schools, both in Indiana. He is currently on the brass staff with Legends Drum & Bugle Corps from Kalamazoo, MI, and the instructional staff of the North Harrison High School Band in Ramsey, IN.

Calvin Falwell currently holds the 3rd/bass clarinet chair with the Sarasota Orchestra and is Professor of Clarinet & Bass Clarinet at the University of South Florida where he is also the Artistic Director of the annual South Florida Clarinet Fest. His principal teachers and mentors include Paul Demers, Ron Samuels, Tim Zavadil, Dallas Tidwell, Daniel Lochrie, and Scott Locke. Both Calvin's BM and MM are in Clarinet Performance and are from the University of Louisville and Duquesne University respectively.

Carolyn Fassio attended the University of Louisville from 2005-2009, earning her Bachelor's of Music Education and from 2009-2010 earning her Master's of Arts in Teaching. She is currently in her third year of teaching elementary general music at Whitney Young Elementary School in Louisville, KY. She is also a member of Chamber Winds Louisville/Louisville Concert Band and the Louisville Winds and teaches private clarinet lessons.

Master Sergeant Heike J. Gazetti attended University of Louisville for a Bachelor of Music degree, graduating in 1996. She joined the United States Air Force Academy Band in 1998, and performs in the Concert Band, Marching Band and Rampart Winds.

Michelle Gilfert received both a Bachelor of Music Education and a Bachelor of Music History from the University of Louisville in 2009. She is a second-year Graduate Student at the University of Louisville, furthering her studies with Dallas Tidwell, with an anticipated graduation date of May 2014 in Clarinet Performance. She is currently in her fifth year as director of bands for Stuart Middle in the Jefferson County Public School system.

Amber Guttierez attended the University of Louisville school of Music from 2004 to 2008. She graduated with a Bachelor of Arts in Music in 2008. Amber is currently the General Manager of Miles Ahead Music.

Samantha Holman is currently pursuing a Masters in Clarinet Performance degree at University of Louisville as the graduate teaching assistant, studying with Dallas Tidwell. She graduated with two undergraduate degrees, Performance and Music History, in 2013 from the same institution. She maintains a studio in the Louisville/Elizabethtown area, premieres works by student composers, and gives master classes/sectionals in the public school system. In April she will premiere as a soloist, performing Weber's Concertino with the University of Louisville Symphony Orchestra.

Jennifer Korfhage is currently the principal at Thomas Jefferson Elementary in Greater Clark County Schools. She was a music educator for 10 years before accepting the position. She has a Bachelor of Arts in Music and a Masters of Arts in Teaching from the University of Louisville, as well as a Masters in Instructional Leadership from Bellarmine University. Jennifer is currently working on her dissertation for her Ph.D. in Instructional Leadership and a Superintendent license through Indiana State University. She plays clarinet and bass clarinet with Chamber Winds Louisville and The Louisville Winds.

Chief Musician Lera League is currently the Concert/Ceremonial Band Department Leading Petty Officer and Command Educational Services Officer in the Navy Band. She received a Bachelor of Music Education degree

from University of Louisville in 1997. Prior to her appointment to the Navy Band, she was a band director at Colleyville Heritage High School, and later at Durham Middle School. In addition to playing clarinet, League has also conducted the Navy Concert Band and chamber ensembles.

Dylan Lloyd is a graduate of the University of Louisville where he earned his Bachelor's (2011) and Master's degree (2013). He received many honors while at UofL, including performing Chen Yi's *Monologue for clarinet alone* at the New Music Festival. He also leads an active chamber music life, winning competitions in MTNA and McCauley with groups such as Ethic Explosion and That Trill Trio. He is premiering Yvonne Freckman's Switch for Clarinet and Live Electronics at the Society of Electro-Acoustic Music in the United States (SEAMUS) 2014 conference, a piece that he collaborated with the composer during their time at UofL. He has also performed *The Music Man* with the Ashlawn Opera Company. He is currently pursuing his Doctorate in Musical Arts at The Ohio State University, studying with Dr. Caroline Hartig.

Jessica Lynn, MS OTR/L, graduated with her Bachelor of Arts in Music and Minor in Psychology from the University of Louisville in December 2010, studying with Dallas Tidwell. Jessica is currently a licensed, practicing, Occupational Therapist specializing in the area of pediatrics. Jessica teaches private music lessons and performs clarinet with Chamber Winds Louisville, Louisville Winds and subs with ensembles such as the Owensboro Symphony Orchestra.

Roslyn Mattingly has been an elementary music teacher since 2005. She received a Bachelor degree in Music Education in 2004 and continued with a Master of Science in Education from IUS.

Sharon Murphy is currently the Data Applications Specialist at PriceWeber of Louisville. She attended University of Louisville from 2006-2008 and received Masters of Music in Clarinet Performance. She currently performs with the Chamber Winds Louisville, under the direction of Frederick Speck, and Louisville Winds, under the direction of Nan Moore.

Harry Pickens is a jazz pianist, teacher, organizational consultant and civic leader. His international career as a jazz pianist has taken him to 17 countries throughout Europe, Japan, and the Americas, collaborating with hundreds of legends in the jazz world, including Dizzy Gillespie, Milt Jackson, Freddie Hubbard, James Moody, and more. He is the 2009 Recipient of the Kentucky Governor's Award For The Arts In Education, a four-time-winner of the LEO Reader's Choice Award for Best Jazz Musician, and Artist-In-Residence for the Kentucky Governor's School For The Arts. He is also featured in the documentary Harry Pickens: In The Garden Of Music, produced by Ken-

tucky Educational Television, which received a Regional Emmy® Award for Arts and Entertainment Programming. He served a three year term as Special Assistant To The Provost For New Initiatives at the University of Louisville, and currently serves as Ambassador for Artistry In Education at the Berklee College Of Music in Boston.

Linda Pulley is in her ninth year as the Director of Bands at Iroquois High School. She holds a Bachelor of Music (2003) and a Master of Arts in Teaching Music Education (2005) degree from the University of Louisville. Linda and the Iroquois High School Band received the 2011 Grammy Signature School Enterprise Award for keeping music alive and well despite budget limitations. Linda is currently a member of the Louisville Concert Band and Louisville Winds.

Alexander W. Ravitz is currently Bass clarinetist with the Venice Symphony Orchestra (Venice, FL) as well as principal clarinetist of the St. Petersburg Wind Symphony (St. Petersburg, FL). He holds a Bachelor of Music degree in Clarinet Performance from the University of Louisville, and is pursuing Masters of Music degrees in both Clarinet Performance and Orchestral Conducting at the University of South Florida. Alex has appeared as a performer and conductor at USF for performances including a concert featuring the music of Joseph Hallman and collaboration with the USF New-Music Consortium.

Brad Rogers has been the Director of Bands in Oldham County High School since 1987 and is currently the KMEA President-Elect. He attended the University of Louisville for a Masters of Music Education, graduating in 1989.

Adam Thomas is the Director of Bands at Henderson County High School in Henderson, Kentucky. He attended the University of Louisville from 2005 to 2010, earning a Bachelor of Music Education in 2009 and a Master of Arts in Teaching in 2010. This is his fourth year working in Henderson County, and his second as a director at the high school.

Krista Weiss is a Reserve Method Clinician for D'Addario Woodwinds. She currently plays with the Columbus Indiana Philharmonic and Richmond Symphony Orchestra and has also recently performed with the Cincinnati Chamber Orchestra, New World Symphony, Fort Wayne Philharmonic, Atlantic Classical Orchestra, Indianapolis Chamber Orchestra, Indianapolis Opera, Lexington Philharmonic, South Bend Symphony, and Lafayette Symphony. Krista received both her Bachelor and Master of Music degrees in Clarinet Performance from Indiana University, where she was a student of Eli Eban. She has spent summers performing at the Aspen Music Festival, National Repertory Orchestra, Chautauqua Music Festival, and Brevard Music Center.

Solomon Baer is Adjunct Associate Professor of Clarinet at Millikin University School of Music. Mr. Baer is also principal clarinet in the Millikin Decatur Symphony, Opera Illinois, the Prairie Ensemble, the Sinfonia da Camera, the Sugar Creek Music Festival, the Illinois Symphony and the Champaign Urbana Symphony. Mr. Baer has also served as principal clarinet in the Philharmonic Orchestra of Santiago, Chile, the National Symphonies of Costa Rica and Chile and the Grand Rapids Symphony.

His clarinet teachers include James Livingston, Larry Combs, Clark Brody, Robert Marcellus, and David Harris. He received a BM from the University of Louisville in 1974. He can be heard on recordings with the Louisville Orchestra, Grand Rapids Symphony and the Sinfonia da Camera. He is a certified Alexander Technique teacher and has presented master classes at various universities in the U.S. and abroad and at the Illinois Summer Youth Music program at the University of Illinois. He enjoys exploring his roots with his Klezmer ensemble "Little Oy on the Prairie."

Richard Nunemaker has had a varied and prolific career as a symphony musician, concert soloist, recording artist, producer, educator and author. Nunemaker played clarinet, bass clarinet and saxophone with the Houston Symphony Orchestra from 1967-2008. His clarinet teachers include Earl Nunemaker, Marvin Kam, Allen Sigel, William Willet, Clark Brody, Jerome Stowell, and James Livingston. He received a MM from the University of Louisville in 1966, and was awarded Alumni Fellow in 2002.

A strong advocate of music by living American composers, Nunemaker has commissioned over one hundred works for clarinet and saxophone. As a record producer he has produced and recorded five solo CDs featuring this music. He has published four books, Scale and Chord Studies, If The Shoe Fits, The Effortless Clarinet and The Effortless Saxophone.

Nunemaker has been an artist/teacher for the Las Vegas Music Festival and The Sewanee Summer Music Center. At present he is a member of the faculty for the University of St. Thomas, Houston, and the American Festival for The Arts. Richard Nunemaker is past president of The Houston Composers Alliance, Music by Living American/Houston Composers and a member of Houston Tuesday Musical Club.

More information about can be found at: RichardNunemaker.com.

Sheri L. Rolf, M. D. received her Bachelor of Music in Applied Clarinet from the University of Louisville, then opted for a career in medicine. Graduating from the University of Louisville School of Medicine, she completed her post-graduate training in Otolaryngology-Head and Neck Surgery at The Ohio State University. She holds a Master of Music in Clarinet Performance from the University of Montana. Winner of the Festival Music Society of Indiana Five State Instrumental Virtuoso Competition, Dr. Rolf has been

featured as soloist with the University of Louisville Orchestra, the Sewanee Festival Orchestra, and the Cologne Chamber Orchestra. In addition to a season as Acting Principal Clarinet with the Billings Symphony, Sheri has performed with the Winds of Montana, and the Louisville Orchestra. Currently playing in the Great Falls Symphony, she is also co-principal clarinet in the World Civic Orchestra, performing in Lincoln Center and scheduled to perform in Taipei in 2014. Principal teachers include James Livingston, Richard Waller, Eli Eban, Maxine Ramey, and Caroline Hartig.

Dallas Tidwell is Professor of Clarinet at the University of Louisville. He is the recipient of the 2012 University of Louisville Outstanding Scholarship Award as well as the 2012 Alumni Fellow Award. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time he was featured as soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also has served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer and is a founding member of the Kentucky Center Chamber Players, as well as the Grawemeyer Players. Principle teachers include James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker. Dallas is a proud graduate of the University of Louisville with a BM and MM (1974). He can be heard on First Edition Records, Arizona University Recordings, New Dynamic Records and Centaur.

PIANIST

David George is a native of Louisville, Kentucky and received his Degree in Piano Performance at the University of Louisville where he studied with Lee Luvisi. Presently, he serves on the Piano Faculty at Bellarmine University, and is also Staff Accompanist at the University of Louisville. David performs regularly as a recitalist, chamber musician and accompanist and is often found on the concert stage in student or faculty recitals performing in a multitude of settings both in the U.S. and abroad.

CONDUCTORS

Marshall Haddock received his Bachelor of Music Education degree in 1962 and his Master of Music in clarinet performance from the University of Louisville, student of James Livingston. He was also a member of the Louisville Orchestra where he served as Assistant Conductor for two seasons. Those years were noted for the orchestra's distinguished series of

first edition recordings of contemporary music. Haddock has also studied conducting with Richard Lert, Erich Leinsdorf, Kurt Frederick, and Pierre Monteux. He was principal clarinetist for eight seasons with the Akron and Canton (Ohio) Symphonies, and has played with the Santa Fe Opera. Haddock has been a member of the American Symphony Orchestra League, Conductor's Guild, American String Teacher's Association, Ohio String Teachers Association and Phi Mu Alpha. In 2004, he received the Alumni Fellow Award from the U of L School of Music, the National Opera Association's First Place Award in 1998 and 1999 for *Cosi Fan Tutte*, and *Susannah* respectively, and was recognized with production awards in 1983, 1985 and 1987. Ohio State University School of Music with its Distinguished Teaching Award, and by the Ohio String Teachers with an Outstanding Service Award. Since 1975, Haddock has been Director of Orchestral Activities at The Ohio State University School of Music where he conducts the OSU Symphony and Chamber Orchestra and is Music Director of the OSU Opera/Music Theatre program.

Frederick Speck, Director of Bands and Professor of Music, conducts the Wind Symphony and New Music Ensemble, and teaches conducting and composition. Under his leadership, the Wind Symphony has been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference and the CBDNA National Conference. His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized the through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts. He holds the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

COMPOSERS

Alex Enyart is a Junior Clarinet Performance Major at the University of Louisville, studying with Dallas Tidwell. He has played with a number of ensembles around the country including the Huron Symphony Orchestra and the Sioux Falls Municipal Band. Alex also studies conducting under Kimcherie Lloyd and works as the assistant conductor for the Louisville Youth Orchestra. Alex is a self-taught composer. Upon graduation in Spring 2015, he aspires towards a Masters in Orchestral Conducting.

Cambron Little is a senior Saxophone Performance Major at the University of Louisville, studying with Adam McChord. He also takes composition

lessons with Dr. John Ritz. Cambron is a leading woodwind instructor in the Owensboro area and wishes to pursue a Masters in Composition upon graduating Spring 2014.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. A native of Texas, he studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, Witnesses of Time and Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see: www.MarcSatterwhite.com.

Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1 972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at the University of Texas Austin, teaching Composition and serving as Director of the New Music Ensemble.

Dan Welcher has won numerous awards and prizes from institutions such as the American Academy of Arts and Letters (Arts and Letters Award in Music, 2012), Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center in Bellagio, Italy, the Ligurian Study Center in Bogliasco, Italy, the American Music Center, and ASCAP. His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Atlanta Symphony. He lives in Bastrop, Texas, and travels widely to conduct and to teach.

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SoM
2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Nicholas Calcamuggio, *conductor*

(Student of Frederick Speck)

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
March 29, 2014
3:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

A Western Fanfare (1997) — Eric Ewazen (b.1954)

Nick DeJarlais, Erika Howard, Chris Pate & Trevor Webb, *trumpets*
Tyler Taylor, Jake Campbell, Emily Smith, Ian Wolfe & Hannah Doyle, *horns*
Tim Hutchens, Tom Macaluso, Caitlin Thompson & Michael Tignor, *trombones*
Tyler Hart & Joe Kohake, *euphoniums*
Chris Dye, *tuba*

Trevelyan Suite, Op. 96 (1968) — Malcolm Arnold (1921-2006)

Kaelah McMonigle & Carrie Ellis, *flutes*
Scott Sams & Mitchell Rollins, *oboes*
Samantha Holman & Alex Enyart, *clarinets*
Jake Campbell & Tyler Taylor, *horns*
Katie Saylor & Lauren Roerig, *bassoons*

Serenade for Winds: Songs of the Night (2000) — David R. Gillingham (b. 1947)

I. Journey into Darkness
II. Apparitions
III. Romance
IV. Nocturnal Life-Forces
V. Journey into Daylight

Kaelah McMonigle, *flute* Scott Sams, *oboe*
Samantha Holman, *clarinet* Lauren Roerig, *bassoon*
Nick DeJarlais & Erika Howard, *trumpets*
Tyler Taylor & Jake Campbell, *horns*
Tim Hutchens, *trombone* Chris Dye, *tuba*
Joe Kohake, *piano*
Spencer Zembrodt, Brett Lupi & Amanda Roberts, *percussion*

The Gallant Seventh (1922) — John Philip Sousa (1854-1932) ed. Frederick Fennell

Kaelah McMonigle & Carrie Ellis, *flutes*
Scott Sams & Mitchell Rollins, *oboes*
Samantha Holman & Alex Enyart, *clarinets*
Katie Saylor & Lauren Roerig, *bassoons*
Nick DeJarlais, Erika Howard, Chris Pate & Trevor Webb, *trumpets*
Tyler Taylor, Jake Campbell, Emily Smith, Ian Wolfe & Hannah Doyle, *horns*
Tim Hutchens, Tom Macaluso, Caitlin Thompson & Michael Tignor, *trombones*
Tyler Hart & Joe Kohake, *euphoniums*
Chris Dye, *tuba*
Spencer Zembrodt, Brett Lupi & Amanda Roberts, *percussion*

PROGRAM NOTES

A Western Fanfare (1997) — **Eric Ewazen (b. 1954)**

A Cleveland, Ohio native, Eric Ewazen received a Bachelor of Music degree from The Eastman School of music as well as both Master of Music and Doctor of Musical Arts degrees from The Julliard School. His works have been performed by The American Brass Quintet, the Horn Section of the New York Philharmonic Orchestra, and the Summit Brass Ensemble. He writes for various settings including solo instruments, chamber ensemble, and instrumental choirs. Eric Ewazen is currently a member of the Julliard faculty.

A Western Fanfare was commissioned by and dedicated to the Music Academy of the West in Santa Barbara, California. Designed as an energetic and lively concert opener, the work was used throughout the summer of 1997 at the Music Academy as the opening piece on various concerts. Bright, clear brass colors immediately shine and give the listener a sense of focus and drive yet also a sense of broad expanse as the whole spectrum of brass timbre and range is used. The opening theme gives way to a lilting waltz in the middle dominated by low brass arpeggios and a trumpet melody that sits lightly at the top of the texture. The main theme then energetically returns for a bright and sonorous finish.

Trevelyan Suite, Op. 96 (1968) — **Malcolm Arnold (1921-2006)**

Sir Malcolm Arnold was an English composer who showed compositional skill early on, winning a scholarship at age 16 to the Royal College of Music to study trumpet and composition, the latter with Patrick Hadley and Gordon Jacob. Malcolm Arnold then played with the London Philharmonic Orchestra for two years and in 1948 won the Mendelssohn Scholarship to further pursue his music education. It was at this point he decided to pursue composition instead of trumpet performance. He was a busy composer, producing up to six film scores a year as well as varied concert works. His most notable film score is the soundtrack to *The Bridge on the River Kwai.* Eventually, he stopped writing film music and focused solely on concert repertoire. He was knighted in 1993 for his work as a composer.

Written for the opening of Trevelyan College, University of Durham, the first performance was conducted by Sir Malcolm Arnold himself and performed by the University of Durham Ensemble on March 12, 1968. Three distinct movements make up *Trevelyan Suite,* the first being *Palindrome.* Literally, a palindrome is a word that is spelled the same both forwards and backwards, such as "racecar". In the music, Malcolm Arnold created a

musical palindrome; a melodic line that went down a third now moves up a third instead. In a way, it is much like reading the music backwards and upside down. The second movement *Nocturne* features bitonality and soft, dense textures led by a lyrical and almost romantic bassoon solo. Clarinets and oboes subtly change the harmonies with chromatically descending half notes. *Apotheosis*, the last movement, gives the character of a quirky march. Its dotted-eighth sixteenth rhythms coupled with sixteenth note triplets dominate the texture yet the harmony provided by the clarinets and horns keep the listener from finding stable ground. It seems goofy if not sarcastic in its mockingly broad fanfares and repetitive lines.

Serenade for Winds: Songs of the Night (2000) **David R. Gillingham (b. 1947)**

David R. Gillingham is best known as a composer of percussion ensemble and band. Receiving both Bachelor of Music Education and Master of Music Education degrees from the University of Wisconsin, Oshkosh, he then went on to military service. During his military tenure, he served with the 5th Army Band in Chicago and later with the 266th Headquarters Army Band in Vietnam. Following a few years of middle school teaching, David R. Gillingham pursued his interest in composition and earned a Doctor of Philosophy in Composition from Michigan State. His teachers included such composers as Jere Hutcheson and H. Owen Reed. He has been a member of the Central Michigan University faculty since 1984.

Songs of the Night is split into five distinct movements. The first is titled *Journey into Darkness* and begins with very sparse textures, as the sun sets and night begins. Mixed meter changes and sudden dynamic shifts hint at certain uneasiness as to the growing darkness. That uneasiness manifests itself more directly in the second movement *Apparitions*. Short, abrupt fanfares are traded around the ensemble, giving a sense of something moving throughout the dark, not always able to be tracked. A distinct brass choir fanfare gives way to a bassoon and oboe melody, introducing a new apparition seen in the night. The tension grows until it disappears as suddenly as it began. The third movement is a counter-balance to the aggressiveness of the previous. Romance begins in a lush percussion ensemble texture and later introduces a lyrical flute solo complimented by soft, soothing brass chords. The penultimate movement is entitled *Nocturnal Life-Forces* and features a brisk march tempo with sharp jabs of brass and percussion. A marimba being played with the stick side of the mallets almost gives the impression of a ticking clock, giving a sense of something coming. The woodwinds first introduce a gentler motive that is soon copied by the horns. A build of energy comes forth, giving way to a lilting bassoon melody that quickly spirals throughout the ensemble. The drive continues ever forwards until it reaches a crest and quickly subsides to nothingness and the fifth movement

Journey into Daylight begins. The fifth movement begins much the same as the first but gives way to triumphant upper woodwind and trumpet fanfares which are immediately followed by rich, resonating brass lines. The whole ensemble takes up the call of triumphant fanfares, ending the piece on the return of daylight with a consonance of brass and percussion.

The Gallant Seventh (1922)

John Philip Sousa
(1854-1932)
ed. Frederick Fennell

John Philip Sousa was born the third of ten children to a father who was a trombonist in the US Marine Band. He began studying music early on at the Esputa Conservatory of Music during his childhood evenings. At 13, he was going to run away to join a circus band but his father enlisted him in the US Marine Band before that could happen. John Philip Sousa left the US Marine Band at age 20 and in 1975 became the conductor of Milton Noble's travelling theatre troupe. John Philip Sousa held numerous composing and conducting positions around the Philadelphia area and in1880 was made the 14th conductor of the US Marine Band during which time he often composed new marches. Following that, Sousa left the military again and created a civilian band: Sousa's Band. The band did North American and European tours and over 40 years presented over 15,200 concerts. No performance of his works were ever the same, for he would make edits and changes before the performance to make sure that no one could play it exactly like his band. John Philip Sousa died of a heart attack after a rehearsal and according to the *New Grove Dictionary of Music and Musicians* the last work he conducted was none other than *The Stars and Stripes Forever*. Sousa's legacy cannot be underestimated he and was truly an institution for the band movement.

The Gallant Seventh was written for the 7th Regiment, 107th Infantry, of the New York National Guard. Premiered in 1922, *The Gallant Seventh* was written for the regiment's conductor, who had been a former cornetist in Sousa's Band. The brisk tempo and regimental brass fanfares give a sense of purpose strength throughout the work, while woodwind colors offer lyricism and melodic decoration.

- Program Notes by Nick Calcamuggio

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Sunday, March 30 - 3:00pm (Comstock Concert Hall) $
Speed Concert Series: Christina & Michelle Naughton Piano Duo - Speed Concert Series events are $15 for members of the Speed Museum, $25 at the door for non-members & $5 for students. Information at 502.634.2749.

Sunday, March 30 - 7:30pm (Comstock Concert Hall)
University Chorus & Collegiate Chorale

Monday, March 31 - 7:00pm (Bird Recital Hall)
University Faculty Jazz Ensemble

Tuesday, April 1 - 7:00pm (Bird Recital Hall)
University Guitar Ensemble

Wednesday, April 2 - 8:00pm (Comstock Concert Hall)
University Student Composers

Thursday, April 3 - 8:00pm (Comstock Concert Hall)
University Jazz Ensemble II

Saturday, April 5 - 2:00pm (Comstock Concert Hall) $
Music eX Series: Solo Piano - Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Saturday, April 5 - 8:00pm (Comstock Concert Hall) $
University Jazz Ensemble I with Guest Artists - $20 for general admission at the door, $5 for students with ID.

Monday, April 7 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Monday, April 7 - 8:00pm (Comstock Concert Hall)
University New Music Ensemble

Wednesday, April 9 - 8:00pm (Comstock Concert Hall)
University Concert Band & Community Band

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University of Louisville School of Music
presents the 2014
Clarinet Festival
March 28 - March 29
50 Years of Clarinet Tradition
1964-2014
UNIVERSITY OF
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SCHOOL OF MUSIC

James Livingston
(1936-1996)

We honor James Livingston and celebrate his lasting legacy at the University of Louisville School of Music.

James was on the faculty of the University of Louisville School of Music from 1960 to 1982. He served as professor of clarinet and held the position of principal clarinet with the Louisville Orchestra. In addition, he was the music director the University Orchestra and served as assistant conductor with the Louisville Orchestra. James earned degrees from Knox College and Indiana University. James performed as soloist with the Louisville Orchestra on numerous occasions, many of which were featured on the LO's First Edition Recordings. He and his wife, Frances, were dedicated chamber music supporters and served as active leaders in the Chamber Music Society of Louisville. He and Fran loved chamber music, opera, art, architecture, travel, food, and wine. They were always the consummate hosts and enjoyed entertaining friends often.

James was an excellent musician and teacher whose passion for music was contagious. His influence went beyond that of mere clarinet pedagogy – he instilled in his students a zeal for life. Many graduates of James' studio at UofL have taught hundreds of clarinetists who, in turn, have also gone on to teach hundreds of clarinetists – an exponential effect of his mentorship. Although not everyone featured on stage this weekend had the privilege to study with him directly, his legacy is demonstrated by all.

Schedule of Events

(Subject to change)

Friday, March 28, 2014

4:00-4:45	event check-in (School of Music Lobby)
5:00-6:00	Festival Choir Rehearsal (MB 267)
6:00-7:00	dinner on your own
7:00	Masterclass – Mouthpieces and Reeds Krista Weiss, D'Addario Woodwinds
8:00	Concert – University of Louisville Alumni & guests (Bird Hall)

Saturday, March 29, 2014

9:00-10:00	Festival choir rehearsal (Bird Hall)
10:00	Masterclass – Alexander Technique (Bird Hall) Solomon Baer, Millikin University
10:45	Break (exhibits in Lobby)
11:15	Masterclass – Bass Clarinet (Bird Hall) Richard Nunemaker, Houston Symphony
12:00	lunch provided (pizza)
1:00	Masterclass – Circular Breathing (Bird Hall) Dylan Lloyd, Ohio State University Doctoral Candidate
1:45	Masterclass – Wellness and Performance Injuries (Bird Hall) Dr. Sheri Rolf, Great Falls Symphony
2:30	Festival Choir Rehearsal (Bird Hall)
3:30	Break
3:45	Masterclass – "From Stage fright to Standing Ovation" (Bird) Harry Pickens, Jazz Pianist
5:00	Festival Choir Concert (Comstock Hall)
5:30	Dinner on your own
7:00	"50 Years of Clarinet Tradition" Gala Concert (Comstock Hall)

The University of Louisville gratefully acknowledges those who made the Celebrating 50 Years of Clarinet Tradition Festival possible

Sponsors: Christopher Doane, Dean, on behalf of the School of Music
Applied Performance Division, Bruce Heim, Chair
School of Music Guest Artist Fund
Dr. David Bybee, MD
Miles Davis and *Miles Ahead Music*
Krista Weiss and *D'Addario Woodwinds*
Support for Daniel Welcher's commissioned work for clarinet quartet, *Trois Scenes pour JL*, was provided through a generous gift in memory of James Livingston made by Dr. Sheri L. Rolf, MD and Bradley J. Finn.

Master Class Presenters: Krista Weiss, Richard Nunemaker, Dylan Lloyd, Solomon Baer, Sheri Rolf, and Harry Pickens.

Composers: Alex Enyart, Cambron Little, Marc Satterwhite, and Dan Welcher.

Conductors: Cambron Little, David Elliot, Brad Rodgers, Dr. Fred Speck, and Marshall Haddock.

Performers: pianist David George; clarinetists Amanda Buchholz, Michael Burkhead, David Elliott, Calvin Falwell, Carolyn Fassio, Michelle Gilfert, Amber Guttierez, Samantha Holman, Jennifer Horfhage, Lera League, Dylan Lloyd, Heike Gazetti, Jessica Lynn, Roslyn Mattingly, Sharon Murphy, Linda Pulley, Adam Thomas, Alexander Ravitz, Brad Rogers; members of the JL Clarinet Quartet: Sheri Rolf, Dallas Tidwell, Solomon Baer, and Richard Nunemaker.

Administrative: Dallas Tidwell, Edie Tidwell, Baely Slaton, Samantha Holman, Kristen Tidwell, and Teil Buck.

50 Years of Clarinet Tradition
March 29, 2014 - 7:00pm
Comstock Concert Hall

A Tribute to James Livingston

PROGRAM

Welcome — Christopher Doane, Dean

Colour Wheel — Alex Enyart (b. 1993)

World Premiere
Current UofL Clarinet Studio
Matt Batteiger, Chelsea Bingham, Emily Danielson, David Elliot, Alex Enyart, Michelle Gilfert, Lucas Hampton, Samantha Holman, Brandy Marcum, Heather Shelton, Ellen Trammel, Nikki Wolfe, Walter Yee
Frederick Speck, *conductor*

Glass Hand — Cambron Little (b. 1990)

World Premiere
Cambron Little, *conductor*

Serenade in C minor, K. 388
Adagio — Wolfgang Amadeus Mozart (1756-1791)

Louisville Chamber Winds
Amanda Buchholz, David Bybee, Courtney Drown, David Elliot, Carolyn Fassio, Michelle Gilfert, Amber Guttierez, Jessica Lynn, Jennifer Korfhage, Roslyn Mattingly, Sharon Murphy, Linda Pulley, Brad Rogers, Adam Thomas
Frederick Speck, *director*

Two Rhapsodies on Found Titles
The Lonesome Seas of Winter
Wisps of Nebulosity — Marc Satterwhite (b. 1954)

World Premiere
Alumni Quartet
Michelle Gilfert, Dallas Tidwell, Alex Ravitz, Calvin Falwell

Early Hungarian Dances — Ferenc Farkas (1905-2000)
1. Intrada
2. Slow Dance
3. Shoulder Blade Dance
4. Leaping Dance

Alumni Quartet II
Heike Gazetti, Dylan Lloyd, Lera League, Calvin Falwell

PAUSE

Words about James Livingston — Sheri Rolf & Dan Welcher

Trois Scènes pour JL — Dan Welcher (b. 1948)
1. "Idées Fixes"
2. "Rêves des oiseaux"
3. "Callimachus, Le chat de bibliothèque"

World Premiere
JL Quartet
Sheri Rolf, Dallas Tidwell, Solomon Baer, Richard Nunemaker

Support for this commissioned work was provided through a gift by Dr. Sheri L. Rolf, MD and Bradley J. Finn, and a grant from the University of Louisville School of Music Dean's Fund.

Rhosymedre — Ralph Vaughan-Williams (1872-1958) arr. Alan Gilfert

Gran Partita in Bb, K. 361
Rondo — Wolfgang Amadeus Mozart (1756-1791) trans. Boris Pillin

Clarinet Choir
Marshall Haddock, *conductor*

PROGRAM NOTES

Colour Wheel - Alex Enyart

Colour Wheel is a musical representation to that of an artist's color pallet, mixing and blending "colors of sound" throughout the ensemble. The work was completed in November 2013 as a gesture of gratitude for Dallas Tidwell. The color concept was inspired by Dr. Fred Speck.

Glass Hand - Cambron Little

Over the past year I have had the time to complete my first chamber symphony, titled "Fission Through Magnetism." Dramatic special effects of collisions in cinema have been a focus in my composition for a short time now. The thought of harboring mental intensity to create energy in music with the physical force of sound waves ignited the development of material from the symphony into their own individual entities. Glass Hand is a by product of a recent work "Fission Through Magnetism." Violent scenes of musical immolation from the chamber symphony cooled, leaving behind a glowing hand made of glass. This glass is thin and fragile, it's only protection is to stay glowing hot with friction in the sound. The bass clarinet represents a blow torch as the Bb clarinets are set up on stage similar to a condensed periodic table. Based on individual sound, tone production, playing style and the different combinations of each, the performers are arranged in the score and on stage nearest to the bass clarinet to effectively react to sound and become "elemental" during sound production in order to obtain constant temperature for protection. Music is a formula. The instruments closest to the bass clarinet react the most and the instruments furthest away do not.

Two Rhapsodies on Found Titles - Marc Satterwhite

Two Rhapsodies on Found Titles is an adaptation of an earlier piece of the same title that I composed some years ago for clarinet and digital delay. I have withdrawn that version and rewritten the piece for clarinet quartet because I really didn't understand how a digital delay works then (not that I do now, really), and the piece was simply not performable as written.

My colleague at the University of Louisville School Music, Dallas Tidwell, had asked me to write a piece for UofL alumni clarinetists, and this seemed like a way to resurrect the older piece in a more practical form. The revised version was done in the fall of 2009 while my wife and I were on sabbatical in London, and the computer version of the score finished in 2010. The first movement attempts to recreate many of the echo effects I

was going after with the digital delay, while the second does so in only a few places. Likewise the first movement adheres fairly strictly to the form of the original, while the second takes the original material and reworks it fairly freely.

Like many composers I have an "idea file" in which I keep notes for future projects: requests or suggestions from friends, poems to set to music, etc. Among other things, I keep lists of phrases I have found which I think might someday make interesting titles for compositions or movements. Among these "found titles" are those used for these rhapsodies. Wisps of Nebulosity comes from one of Carl Sagan's Cosmos television programs. This will probably not surprise anyone.

I came across the phrase, The Lonesome Seas of Winter, while listening to field recordings of folk singers in the Indiana University Archives of Traditional Music. I heard a singer announce the title of her next song, and immediately turned off the tape recorder. I knew I would want to use this phrase as a title, but I found the words so evocative I didn't want to hear the melody or text of the song itself, preferring to let the title alone provide inspiration. Later, in reading the written documentation that accompanied the recording (made by Alan Lomax in the 1930s), I found that I had misheard the title: it was, in fact, The Lonesome Scenes of Winter. However, I liked my mistaken version so much that I decided to keep it.

The first movement is in free tempo almost all the way through, with the performers often echoing each other. It features long, rhapsodic lines and gradually builds up to a large climax with rolling waves of sound, then winds its way down again to a quiet conclusion. The second movement is fast, scurrying and mostly quiet, with a few outbursts of louder volume. After the climax, the opening music is presented backwards, leading to the sort of ambiguous "non-ending" ending so favored by contemporary composers."

Trois Scènes pour JL - Dan Welcher

Trois Scènes pour JL was commissioned by the University of Louisville School of Music in memory of James Livingston. Program notes provided by the composer: "James Livingston (1936-1996) was Principal Clarinetist of the Louisville Orchestra while I was Principal Bassoonist, from 1972-1978, but he had been a very important member of the orchestra for a number of years prior to that. His early retirement and death after a long and demoralizing decline following a serious head injury sustained in a bicycle accident, left many unanswered questions about his life. But for me, arriving in Louisville at the tender age of 24, Jim (some twelve years my senior) was a mentor, a real friend, and an inspiration. He was Assistant Conductor of the Louisville Orchestra while serving as Principal Clarinetist, a double-duty way of life that I emulated when I moved to Austin, Texas

and served as Principal Bassoonist and Assistant Conductor of the Austin Symphony for ten years.

James (as his wife Fran called him), or Jim (as most of the rest of us called him) was a Francophile. He and Fran made numerous trips to Paris, and he took great pride in his pronunciation of French words---even to the point of giving rather elaborate dinner parties with all-French menus (he and his wife both loved cooking). I remember many instances of my using a French musical term in his presence, which he immediately corrected. If anyone said the name "St.-Saëns" without pronouncing the final S, he would hiss loudly to add it back in. And there were many French"James-isms" that his colleagues and students would recall, often with witty little rhymes; such as his way of demonstrating the reflexive verbs: "Où se trouve la Louvre?"

When the University of Louisville School of Music approached me about writing a memorial piece for Jim for the medium of clarinet quartet (to be played by four of his former students), I immediately started thinking in French. The resultant piece, with French subtitles attached to its three movements, is not an attempt to paint a picture of James Livingston---but it is an attempt to create a piece that he would have liked. The first movement, "Idées Fixes", is a busy little machine of a piece, which stops three times to quote little fragments of Berlioz. One of JL's many fierce opinions was that Berlioz was overrated, and he once told me that he had written a letter to Toscanini when he was in high school. "How can you play the music of that awful Berlioz on the radio?" he wrote, "I don't think it's very good at all". Toscanini, he said, actually wrote back to him and said he agreed with him. The story may be apocryphal, but the concept of "fixed ideas" seems to fit James to a T. The three little quotations are from the "Queen Mab Scherzo" (from Roméo et Juliette), the "Balcony Scene" (also from Roméo), and the most famous Idée Fixe of all, from Symphonie Fantastique.

The second movement, "Rêves des Oiseaux", is more abstract---but does make an allusion in its central, magical section to orchestral and chamber music birds of various kinds. It is also a more somber and even anxious sideways glance at a man who often fought with inner demons and private nightmares.

The third movement is named for the Livingston's cat, who had the singular name of Callimachus. Fran Livingston was a librarian, and it was she who named the cat, after the famous "first librarian" of the Ptolemaic library in Alexandria, Egypt. Jim was exceedingly fond of his cat, and would often lean over in orchestra rehearsals if he was bored and whisper "I just want to go home and play with my cat". It seemed a fitting way to end this little celebratory piece by allowing Cally to do what cats do when no one is around: perform giddy waltzes à la Rosenkavalier or, in a more French setting, Valses nobles et sentimentales.

This composition is dedicated with affection and nostalgia to the memory of JL, who taught me much and is never very far from my mind."

PARTICIPANTS

Amanda Buchholz is the Band Director and Arts and Humanities teacher at North Oldham HS in Goshen, KY. She attended UofL from 2003-2008 and received the Bachelors of Music and Masters of the Arts in Teaching degrees.

Michael Burkhead is a native of Louisville, Kentucky, is a graduate of the University of Louisville, holding a Bachelor's of Music Education (2011) and a Master's of Music in Clarinet Performance (2013). An advocate for maintaining music in our public schools, Michael has worked with many local middle and high school in various ways, most notably as a woodwind instructor. Michael's teachers include some well-known names in the clarinet world, including: Dallas Tidwell, Marilyn Nije, Tim Zavadil, as well as a brief lesson series with Jorge Montilla.

David Bybee is a 1968 graduate of the University of Louisville with a BA in music history. He has continued to study clarinet and relish the joy of playing music in all combinations of performers and is very grateful to be a member of Chamber Winds Louisville/Louisville Concert Band. He is a graduate of the University of Kentucky College of Mediciine and is an Internist-Endocrinologist. He retired from active practice after 41 years to focus on writing and teaching.

Courtney Drown has been a clarinet player in the USAR since 2006. She studied clarinet with Dallas Tidwell from 2001-2006. She is also a Director of Transportation at Rail Freight Transportation.

David Elliott is a second-year Graduate Student in the Wind Conducting program and Teaching Assistant for the University Bands at the University of Louisville with an anticipated graduation date of May 2014. He previously held positions as the Assistant Director of Bands for the Knox Community School Corporation and the South Madison Community Schools, both in Indiana. He is currently on the brass staff with Legends Drum & Bugle Corps from Kalamazoo, MI, and the instructional staff of the North Harrison High School Band in Ramsey, IN.

Calvin Falwell currently holds the 3rd/bass clarinet chair with the Sarasota Orchestra and is Professor of Clarinet & Bass Clarinet at the University of South Florida where he is also the Artistic Director of the annual South Florida Clarinet Fest. His principal teachers and mentors include Paul Demers, Ron Samuels, Tim Zavadil, Dallas Tidwell, Daniel Lochrie, and Scott Locke. Both Calvin's BM and MM are in Clarinet Performance and are from the University of Louisville and Duquesne University respectively.

Carolyn Fassio attended the University of Louisville from 2005-2009, earning her Bachelor's of Music Education and from 2009-2010 earning her Master's of Arts in Teaching. She is currently in her third year of teaching elementary general music at Whitney Young Elementary School in Louisville, KY. She is also a member of Chamber Winds Louisville/Louisville Concert Band and the Louisville Winds and teaches private clarinet lessons.

Master Sergeant Heike J. Gazetti attended University of Louisville for a Bachelor of Music degree, graduating in 1996. She joined the United States Air Force Academy Band in 1998, and performs in the Concert Band, Marching Band and Rampart Winds.

Michelle Gilfert received both a Bachelor of Music Education and a Bachelor of Music History from the University of Louisville in 2009. She is a second-year Graduate Student at the University of Louisville, furthering her studies with Dallas Tidwell, with an anticipated graduation date of May 2014 in Clarinet Performance. She is currently in her fifth year as director of bands for Stuart Middle in the Jefferson County Public School system.

Amber Guttierez attended the University of Louisville school of Music from 2004 to 2008. She graduated with a Bachelor of Arts in Music in 2008. Amber is currently the General Manager of Miles Ahead Music.

Samantha Holman is currently pursuing a Masters in Clarinet Performance degree at University of Louisville as the graduate teaching assistant, studying with Dallas Tidwell. She graduated with two undergraduate degrees, Performance and Music History, in 2013 from the same institution. She maintains a studio in the Louisville/Elizabethtown area, premieres works by student composers, and gives master classes/sectionals in the public school system. In April she will premiere as a soloist, performing Weber's Concertino with the University of Louisville Symphony Orchestra.

Jennifer Korfhage is currently the principal at Thomas Jefferson Elementary in Greater Clark County Schools. She was a music educator for 10 years before accepting the position. She has a Bachelor of Arts in Music and a Masters of Arts in Teaching from the University of Louisville, as well as a Masters in Instructional Leadership from Bellarmine University. Jennifer is currently working on her dissertation for her Ph.D. in Instructional Leadership and a Superintendent license through Indiana State University. She plays clarinet and bass clarinet with Chamber Winds Louisville and The Louisville Winds.

Chief Musician Lera League is currently the Concert/Ceremonial Band Department Leading Petty Officer and Command Educational Services Officer in the Navy Band. She received a Bachelor of Music Education degree

from University of Louisville in 1997. Prior to her appointment to the Navy Band, she was a band director at Colleyville Heritage High School, and later at Durham Middle School. In addition to playing clarinet, League has also conducted the Navy Concert Band and chamber ensembles.

Dylan Lloyd is a graduate of the University of Louisville where he earned his Bachelor's (2011) and Master's degree (2013). He received many honors while at UofL, including performing Chen Yi's *Monologue for clarinet alone* at the New Music Festival. He also leads an active chamber music life, winning competitions in MTNA and McCauley with groups such as Ethic Explosion and That Trill Trio. He is premiering Yvonne Freckman's Switch for Clarinet and Live Electronics at the Society of Electro-Acoustic Music in the United States (SEAMUS) 2014 conference, a piece that he collaborated with the composer during their time at UofL. He has also performed *The Music Man* with the Ashlawn Opera Company. He is currently pursuing his Doctorate in Musical Arts at The Ohio State University, studying with Dr. Caroline Hartig.

Jessica Lynn, MS OTR/L, graduated with her Bachelor of Arts in Music and Minor in Psychology from the University of Louisville in December 2010, studying with Dallas Tidwell. Jessica is currently a licensed, practicing, Occupational Therapist specializing in the area of pediatrics. Jessica teaches private music lessons and performs clarinet with Chamber Winds Louisville, Louisville Winds and subs with ensembles such as the Owensboro Symphony Orchestra.

Roslyn Mattingly has been an elementary music teacher since 2005. She received a Bachelor degree in Music Education in 2004 and continued with a Master of Science in Education from IUS.

Sharon Murphy is currently the Data Applications Specialist at PriceWeber of Louisville. She attended University of Louisville from 2006-2008 and received Masters of Music in Clarinet Performance. She currently performs with the Chamber Winds Louisville, under the direction of Frederick Speck, and Louisville Winds, under the direction of Nan Moore.

Harry Pickens is a jazz pianist, teacher, organizational consultant and civic leader. His international career as a jazz pianist has taken him to 17 countries throughout Europe, Japan, and the Americas, collaborating with hundreds of legends in the jazz world, including Dizzy Gillespie, Milt Jackson, Freddie Hubbard, James Moody, and more. He is the 2009 Recipient of the Kentucky Governor's Award For The Arts In Education, a four-time-winner of the LEO Reader's Choice Award for Best Jazz Musician, and Artist-In-Residence for the Kentucky Governor's School For The Arts. He is also featured in the documentary Harry Pickens: In The Garden Of Music, produced by Ken-

tucky Educational Television, which received a Regional Emmy® Award for Arts and Entertainment Programming. He served a three year term as Special Assistant To The Provost For New Initiatives at the University of Louisville, and currently serves as Ambassador for Artistry In Education at the Berklee College Of Music in Boston.

Linda Pulley is in her ninth year as the Director of Bands at Iroquois High School. She holds a Bachelor of Music (2003) and a Master of Arts in Teaching Music Education (2005) degree from the University of Louisville. Linda and the Iroquois High School Band received the 2011 Grammy Signature School Enterprise Award for keeping music alive and well despite budget limitations. Linda is currently a member of the Louisville Concert Band and Louisville Winds.

Alexander W. Ravitz is currently Bass clarinetist with the Venice Symphony Orchestra (Venice, FL) as well as principal clarinetist of the St. Petersburg Wind Symphony (St. Petersburg, FL). He holds a Bachelor of Music degree in Clarinet Performance from the University of Louisville, and is pursuing Masters of Music degrees in both Clarinet Performance and Orchestral Conducting at the University of South Florida. Alex has appeared as a performer and conductor at USF for performances including a concert featuring the music of Joseph Hallman and collaboration with the USF New-Music Consortium.

Brad Rogers has been the Director of Bands in Oldham County High School since 1987 and is currently the KMEA President-Elect. He attended the University of Louisville for a Masters of Music Education, graduating in 1989.

Adam Thomas is the Director of Bands at Henderson County High School in Henderson, Kentucky. He attended the University of Louisville from 2005 to 2010, earning a Bachelor of Music Education in 2009 and a Master of Arts in Teaching in 2010. This is his fourth year working in Henderson County, and his second as a director at the high school.

Krista Weiss is a Reserve Method Clinician for D'Addario Woodwinds. She currently plays with the Columbus Indiana Philharmonic and Richmond Symphony Orchestra and has also recently performed with the Cincinnati Chamber Orchestra, New World Symphony, Fort Wayne Philharmonic, Atlantic Classical Orchestra, Indianapolis Chamber Orchestra, Indianapolis Opera, Lexington Philharmonic, South Bend Symphony, and Lafayette Symphony. Krista received both her Bachelor and Master of Music degrees in Clarinet Performance from Indiana University, where she was a student of Eli Eban. She has spent summers performing at the Aspen Music Festival, National Repertory Orchestra, Chautauqua Music Festival, and Brevard Music Center.

Solomon Baer is Adjunct Associate Professor of Clarinet at Millikin University School of Music. Mr. Baer is also principal clarinet in the Millikin Decatur Symphony, Opera Illinois, the Prairie Ensemble, the Sinfonia da Camera, the Sugar Creek Music Festival, the Illinois Symphony and the Champaign Urbana Symphony. Mr. Baer has also served as principal clarinet in the Philharmonic Orchestra of Santiago, Chile, the National Symphonies of Costa Rica and Chile and the Grand Rapids Symphony.

His clarinet teachers include James Livingston, Larry Combs, Clark Brody, Robert Marcellus, and David Harris. He received a BM from the University of Louisville in 1974. He can be heard on recordings with the Louisville Orchestra, Grand Rapids Symphony and the Sinfonia da Camera. He is a certified Alexander Technique teacher and has presented master classes at various universities in the U.S. and abroad and at the Illinois Summer Youth Music program at the University of Illinois. He enjoys exploring his roots with his Klezmer ensemble "Little Oy on the Prairie."

Richard Nunemaker has had a varied and prolific career as a symphony musician, concert soloist, recording artist, producer, educator and author. Nunemaker played clarinet, bass clarinet and saxophone with the Houston Symphony Orchestra from 1967-2008. His clarinet teachers include Earl Nunemaker, Marvin Kam, Allen Sigel, William Willet, Clark Brody, Jerome Stowell, and James Livingston. He received a MM from the University of Louisville in 1966, and was awarded Alumni Fellow in 2002.

A strong advocate of music by living American composers, Nunemaker has commissioned over one hundred works for clarinet and saxophone. As a record producer he has produced and recorded five solo CDs featuring this music. He has published four books, Scale and Chord Studies, If The Shoe Fits, The Effortless Clarinet and The Effortless Saxophone.

Nunemaker has been an artist/teacher for the Las Vegas Music Festival and The Sewanee Summer Music Center. At present he is a member of the faculty for the University of St. Thomas, Houston, and the American Festival for The Arts. Richard Nunemaker is past president of The Houston Composers Alliance, Music by Living American/Houston Composers and a member of Houston Tuesday Musical Club.

More information about can be found at: RichardNunemaker.com.

Sheri L. Rolf, M. D. received her Bachelor of Music in Applied Clarinet from the University of Louisville, then opted for a career in medicine. Graduating from the University of Louisville School of Medicine, she completed her post-graduate training in Otolaryngology-Head and Neck Surgery at The Ohio State University. She holds a Master of Music in Clarinet Performance from the University of Montana. Winner of the Festival Music Society of Indiana Five State Instrumental Virtuoso Competition, Dr. Rolf has been

featured as soloist with the University of Louisville Orchestra, the Sewanee Festival Orchestra, and the Cologne Chamber Orchestra. In addition to a season as Acting Principal Clarinet with the Billings Symphony, Sheri has performed with the Winds of Montana, and the Louisville Orchestra. Currently playing in the Great Falls Symphony, she is also co-principal clarinet in the World Civic Orchestra, performing in Lincoln Center and scheduled to perform in Taipei in 2014. Principal teachers include James Livingston, Richard Waller, Eli Eban, Maxine Ramey, and Caroline Hartig.

Dallas Tidwell is Professor of Clarinet at the University of Louisville. He is the recipient of the 2012 University of Louisville Outstanding Scholarship Award as well as the 2012 Alumni Fellow Award. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time he was featured as soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also has served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer and is a founding member of the Kentucky Center Chamber Players, as well as the Grawemeyer Players. Principle teachers include James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker. Dallas is a proud graduate of the University of Louisville with a BM and MM (1974). He can be heard on First Edition Records, Arizona University Recordings, New Dynamic Records and Centaur.

PIANIST

David George is a native of Louisville, Kentucky and received his Degree in Piano Performance at the University of Louisville where he studied with Lee Luvisi. Presently, he serves on the Piano Faculty at Bellarmine University, and is also Staff Accompanist at the University of Louisville. David performs regularly as a recitalist, chamber musician and accompanist and is often found on the concert stage in student or faculty recitals performing in a multitude of settings both in the U.S. and abroad.

CONDUCTORS

Marshall Haddock received his Bachelor of Music Education degree in 1962 and his Master of Music in clarinet performance from the University of Louisville, student of James Livingston. He was also a member of the Louisville Orchestra where he served as Assistant Conductor for two seasons. Those years were noted for the orchestra's distinguished series of

first edition recordings of contemporary music. Haddock has also studied conducting with Richard Lert, Erich Leinsdorf, Kurt Frederick, and Pierre Monteux. He was principal clarinetist for eight seasons with the Akron and Canton (Ohio) Symphonies, and has played with the Santa Fe Opera. Haddock has been a member of the American Symphony Orchestra League, Conductor's Guild, American String Teacher's Association, Ohio String Teachers Association and Phi Mu Alpha. In 2004, he received the Alumni Fellow Award from the U of L School of Music, the National Opera Association's First Place Award in 1998 and 1999 for *Cosi Fan Tutte*, and *Susannah* respectively, and was recognized with production awards in 1983, 1985 and 1987. Ohio State University School of Music with its Distinguished Teaching Award, and by the Ohio String Teachers with an Outstanding Service Award. Since 1975, Haddock has been Director of Orchestral Activities at The Ohio State University School of Music where he conducts the OSU Symphony and Chamber Orchestra and is Music Director of the OSU Opera/Music Theatre program.

Frederick Speck, Director of Bands and Professor of Music, conducts the Wind Symphony and New Music Ensemble, and teaches conducting and composition. Under his leadership, the Wind Symphony has been invited to perform at KMEA Conferences, CBDNA Southern Division Conferences, the MENC National Conference and the CBDNA National Conference. His music has been performed by such ensembles as the Louisville Orchestra, the Denver Symphony and Speculum Musicae, and recorded by such artists as Richard Stoltzman. Twice the recipient of the University of Louisville President's Award for Outstanding Scholarship, Research and Creative Activity, his work has also been recognized the through fellowships and commissions from such organizations as the Barlow Endowment, the National Endowment for the Arts, the Indiana Arts Commission, and the Pennsylvania Council for the Arts. He holds the B.M. and M.M. from Bowling Green State University and the D.M.A. from the University of Maryland.

COMPOSERS

Alex Enyart is a Junior Clarinet Performance Major at the University of Louisville, studying with Dallas Tidwell. He has played with a number of ensembles around the country including the Huron Symphony Orchestra and the Sioux Falls Municipal Band. Alex also studies conducting under Kimcherie Lloyd and works as the assistant conductor for the Louisville Youth Orchestra. Alex is a self-taught composer. Upon graduation in Spring 2015, he aspires towards a Masters in Orchestral Conducting.

Cambron Little is a senior Saxophone Performance Major at the University of Louisville, studying with Adam McChord. He also takes composition

lessons with Dr. John Ritz. Cambron is a leading woodwind instructor in the Owensboro area and wishes to pursue a Masters in Composition upon graduating Spring 2014.

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. A native of Texas, he studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, Witnesses of Time and Spiky Epiphanies, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see: www.MarcSatterwhite.com.

Dan Welcher first trained as a pianist and bassoonist, earning degrees from the Eastman School of Music and the Manhattan School of Music. He joined the Louisville Orchestra as its Principal Bassoonist in 1 972, and remained there until 1978, concurrently teaching composition and theory at the University of Louisville. He now holds the Lee Hage Jamail Regents Professorship in Composition at the School of Music at the University of Texas Austin, teaching Composition and serving as Director of the New Music Ensemble.

Dan Welcher has won numerous awards and prizes from institutions such as the American Academy of Arts and Letters (Arts and Letters Award in Music, 2012), Guggenheim Foundation (a Fellowship in 1997), National Endowment for the Arts, The Reader's Digest/Lila Wallace Foundation, the Rockefeller Foundation, the MacDowell Colony, Yaddo, The Bellagio Center in Bellagio, Italy, the Ligurian Study Center in Bogliasco, Italy, the American Music Center, and ASCAP. His orchestral music has been performed by more than fifty orchestras, including the Chicago Symphony, the St. Louis Symphony, and the Atlanta Symphony. He lives in Bastrop, Texas, and travels widely to conduct and to teach.

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SoM
2014
049

50 Years of Clarinet Tradition
March 29, 2014 - 7:00pm
Comstock Concert Hall

A Tribute to James Livingston

PROGRAM

Welcome — Christopher Doane, Dean

Colour Wheel — Alex Enyart (b. 1993)

World Premiere
Current UofL Clarinet Studio
Matt Batteiger, Chelsea Bingham, Emily Danielson, David Elliot, Alex Enyart, Michelle Gilfert, Lucas Hampton, Samantha Holman, Brandy Marcum, Heather Shelton, Ellen Trammel, Nikki Wolfe, Walter Yee
Frederick Speck, *conductor*

Glass Hand — Cambron Little (b. 1990)

World Premiere
Cambron Little, *conductor*

Serenade in C minor, K. 388
Adagio — Wolfgang Amadeus Mozart (1756-1791)

Louisville Chamber Winds
Amanda Buchholz, David Bybee, Courtney Drown, David Elliot, Carolyn Fassio, Michelle Gilfert, Amber Guttierez, Jessica Lynn, Jennifer Korfhage, Roslyn Mattingly, Sharon Murphy, Linda Pulley, Brad Rogers, Adam Thomas
Frederick Speck, *director*

Two Rhapsodies on Found Titles
The Lonesome Seas of Winter
Wisps of Nebulosity — Marc Satterwhite (b. 1954)

World Premiere
Alumni Quartet
Michelle Gilfert, Dallas Tidwell, Alex Ravitz, Calvin Falwell

Early Hungarian Dances — Ferenc Farkas (1905-2000)
1. Intrada
2. Slow Dance
3. Shoulder Blade Dance
4. Leaping Dance

Alumni Quartet II
Heike Gazetti, Dylan Lloyd, Lera League, Calvin Falwell

PAUSE

Words about James Livingston — Sheri Rolf & Dan Welcher

Trois Scènes pour JL — Dan Welcher (b. 1948)
1. "Idées Fixes"
2. "Rêves des oiseaux"
3. "Callimachus, Le chat de bibliothèque"

World Premiere
JL Quartet
Sheri Rolf, Dallas Tidwell, Solomon Baer, Richard Nunemaker

Support for this commissioned work was provided through a gift by Dr. Sheri L. Rolf, MD and Bradley J. Finn, and a grant from the University of Louisville School of Music Dean's Fund.

Rhosymedre — Ralph Vaughan-Williams (1872-1958) arr. Alan Gilfert

Gran Partita in Bb, K. 361
Rondo — Wolfgang Amadeus Mozart (1756-1791) trans. Boris Pillin

Clarinet Choir
Marshall Haddock, *conductor*

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speed
Concert Series
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Christina Naughton
& Michelle Naughton
Duo Piano

March 30th, 2014
3pm

speed
Concert Series
presents

Duo Piano
Christina Naughton
& Michelle Naughton

Sunday, March 30, 2014 at 3pm
School of Music, Comstock Hall
University of Louisville

The Speed Concert Series is presented
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Program

Andante and Variations in B flat Major, Op. 83a	Mendelssohn (1809-1847)
Fantasy in F Minor, D. 940	Schubert (1797-1828)
Recuerdos for Two Pianos I. Choro II. Pasea III. Valse Venezolano	Bolcom (b. 1938)
INTERMISSION	
En Blanc et Noir for Two Pianos I. Avec Emportement II. Lent Sombre III. Scherzando	Debussy (1862-1918)
Variations on a Theme by Haydn, Op. 56b	Brahms (1833-1897)
Variations on a Theme by Paganini for Two Pianos	Lutoslawski (1913-1994)

Program Notes
by Michelle Giffert

Felix Mendelssohn (1809-1847)
Andante and Variations in B flat Major, Op. 83a
The Opus 83 and 83a are Mendelssohn's two versions of the same work. Both were composed in 1841 and published after the composer's death. The Opus 83 is for solo piano and the Opus 83a (heard today) is for piano duo. The four hands version differs considerably from the solo variations, though both share the same opening and closing statements and are based on the same theme. Opus 83a opens predictably with a statement of the theme which lasts for twenty-four bars and is split between each player by alternating eight bar phrases. This theme is in the straightforward and unfettered style of a chorale: beautiful and simple. A total of eight variations follows, with each one making use of a slightly different rhythmic or contrapuntal character. It is worth mentioning that each variation stays close to the key of B-flat major, until the final one. Variation VIII is marked "allegro molto agitato" and changes to 6/8 time signature, but more importantly, it abruptly takes on the key signature of B-flat minor, the parallel of B-flat major. It makes its way to the dominant of F major, and touches on some chromaticism on the way back to the final statement of the theme in the home key. The piece is an exciting and satisfying work for the listener and performers alike.

Franz Schubert (1797-1828)
Fantasy in F Minor, D. 940
Franz Schubert is often remembered as a composer who bridged Classical and Romantic periods in music. He had a tremendous compositional output despite his short life, during which he struggled with finances and poor health. By the later years of his career, his music was characteristically Romantic, which meant flowing melodies, complex harmonic structures, and often extra-musical symbolism or imagery contained in the music.

This is one of Schubert's last works, and it shows compositional maturity and masterful writing for piano, four hands. The D. 940

was composed in 1828 and first performed by the composer and his friend Eduard von Bauernfeld only six months before Schubert's death. It is dedicated to his pupil, Countess Karoline Eszterházy, for whom he carried an unrequited love. A fantasy is usually somewhat free in form, a mediation of sorts. Schubert's D. 940 is separated into four distinct movements that are played without pause. The first section is *Allegretto molto moderato*: a chilling theme makes use of frequent leaping grace notes and rhythms that seem to halt abrubtly, perhaps to represent the conflict of Schubert's feelings. The *Largo* is more broad and contains many trills and double dotted rhythms in a nod to the Baroque style. The *Allegro vivace* follows quickly in quasi-delirious happiness. It is in the form of a scherzo with trio section, and the playful melody is recognizable to many listeners. The final section is marked *Tempo I*. It reflects back on the tragic theme from the first section with a more active accompaniment than before. The theme is overtaken by a tumultuous fugue that develops in the second statement. The work ends with a coda: one final return of the first theme, which cadences with four dissonant chords before tapering off to the quietly held unison tonic.

William Bolcom (b. 1938)
Recuerdos for Two Pianos
I. Choro
II. Paseo
III. Valse Venezolano

American composer William Bolcom has had an enormously successful career, and continues to produce a variety of compositions, as well as continuing to perform as a pianist. He was awarded the 2éme Prix de Composition, following his studies with Olivier Messiaen and Darius Mihaud at the Paris Conservatoire, and the Pulitzer Prize for his *12 New Etudes for Piano* (1988). Bolcom served as the University of Michigan School of Music for 35 years, retiring from the post in 2008. Recent notable works include his setting of William Blake's

Songs of Innocence and Experience, (Naxos label) for which he earned four Grammy Awards in 2005. His First Symphony for Band was premiered in 2009 by the University of Michigan Symphony Band. Bolcom and his wife Joan Morris (mezzo-soprano) frequently perform together. Their performing specialty as a musical duo is in American popular songs, caberet, and show tunes.

The Recuerdos for Two Pianos is in three movements, each based on a traditional Latin American dance with repeated rhythmic or melodic ideas. In this piece we can hear Bolcom's love for the lighter styles of popular music and ragtime. The "Choro" features a descending melody with light rhythmic accompaniment. The work blends the style of the American cakewalk with the Brazilian dance rhythms. Melody and accompaniment are equally shared in the two pianos, and the lines fit together as one. The "Paseo" is a tango; somewhat slower and more romantic. It is a nod to the style of Louis Moreau Gottschalk, a New Orleans composer from the Civil War era. The "Valse Venezolano" originated with the composer Pedro Palacios (1739-1799). Bolcom's take has thickly scored chords, irregular phrase lengths, and wide melodic leaps, but still retains the lightness and character of the traditional waltz style.

Claude Debussy (1862-1918)
En Blanc et Noir for Two Pianos
I. Avec Emportement
II. Lent Sombre
III. Scherzando

This work was composed in 1915 following a period of deep depression for Debussy. His mother died earlier in 1915, and there was also influence by the tumult of the First World War, which began in 1914. Debussy himself was not fit to participate in the fighting. As the Germans posed a constant threat for the city of Paris, Debussy chose to spend his summer at a seaside chalet near Dieppe. At the end of that summer, the *En Blanc et Noir* was ready for publication. Debussy described it as set of "caprices," each one

producing its feeling by way of the unique timbres of the piano, although it is certainly a commentary on World War I. There are many possible interpretations of the meaning of the title "In Black and White." It would be obvious that the black and white keys of the piano are the medium for this work, or perhaps the black and white print of the music, or the colors of photographs of the war, or the black and white newsprint preserving the events of the time. Each movement is preceded by a literary quotation in the score.

The first movement's quotation is from a libretto for Gounod's *Roméo et Juliette* (Barbier and Carré): "They dance, but at home/I must sit alone/This blow and this shame/With bowed head I proclaim" (Source: program notes on the same work by Richard Rodda). This clearly echoes Debussy's remorse about sitting on the sidelines of the war. At first glance, this movement seems lighthearted in character, with its waltz theme peppered by blissful triplet motives. However, a deeper look will reveal something more sinister: the notion that war is a type of dance.

The second movement's quotation is from a 15th century ballade "against the enemies of France" and states that "For whoever wishes to harm the kingdom of France does not deserve to have virtues." This movement is the somber reflection of battle in the war. It is dedicated to the fallen Lieutenant Jacques Charlot, nephew of Jacques Durand, who published Debussy's works. Musical references are made to Martin Luther's hymn "A Mighty Fortress is Our God," as well as to bugle calls and militaristic drum rhythms to evoke the scene of fighting or perhaps the memory of it.

The final movement of *En Blanc et Noir* is dedicated to Igor Stravinsky and bears the following quip: "Winter, you're no better than a rascal." It is noted by musicologist Johnathon Dunsby that the music in this movement alternates between "snow white and pitch black" characters. It ends with extreme dissonance, perhaps to suggest that the effects of the war would be felt long after the fighting had ended.

Johannes Brahms (1833-1897)

Variations on a Theme by Haydn, Op. 56b

Brahms first performed the Variations alongside Clara Schumann in Bonn, 1873. Three months later, the premiere of the orchestral scoring of the same variations occurred with Brahms conducting. The famous theme for these variations is taken from the "St. Anthony Chorale" attributed to Haydn (though no longer thought to be Haydn's work), and so they are often also called the "St. Anthony Variations." Eight variations, each portraying different musical characters, occur before the final, grand return to the chorale theme.

Witold Lutoslawski (1913-1944)

Witold Lutosławski was a Polish composer and conductor. He was winner of the first Grawemeyer Award for Music by the University of Louisville in 1985 for his *Third Symphony*. His music shows the influence of Polish folk music, but he did not limit himself to any one particular style, and therefore his work contains a wide range of compositional techniques and styles which are all his own. During World War II, Lutosławski formed a piano duo with Andrzej Panufnik to help earn a living in Warsaw. Together they worked on many arrangements of works for performance in the cafés, including Polish music that was banned by the Nazis. The Paganini Variations was composed in 1941. It was first performed in this café setting, and later it was one of the only scores that Lutosławski salvaged before the Warsaw Uprising, in fact, the only surviving score for piano duo. The work was revised in 1977 for piano and orchestra.

Variations on a Theme by Paganini for Two Pianos

This short work is extremely difficult to play, but stunningly brilliant, especially as a final piece on a program. The piece is a theme with 11 variations from Nicolò Paganini's twenty-fourth *Caprice* composed circa 1805. It preserves the integrity of Paganini's original, but Lutosławski has "rendered his version with an extraordinary, virtuosic bravado that basically engages the original in a competition." (Source: The Witold Lutosławski Society).

Christina and Michelle Naughton's Bios

Christina and Michelle Naughton have been hailed by the San Francisco Examiner for their "stellar musicianship, technical mastery, and awe-inspiring artistry."

The Naughtons made their European debut at Herkulesaal in Munich, where the Sueddeutsche Zeitung proclaimed them "an outstanding piano duo". They made their Asian debut with the Hong Kong Philharmonic, where the Sing Tao Daily said of their performance "Joining two hearts and four hands at two grand pianos, the Naughton sisters created an electrifying and moving musical performance." An appearance with the Philadelphia Orchestra led the Philadelphia Inquirer to characterize their playing as "paired to perfection," while the Saarbrücker Zeitung exclaimed "this double star could soon prove to be a supernova."

Orchestras the Naughtons have performed with include the Philadelphia, Milwaukee, New Jersey, North Carolina, Delaware, El Paso, Napa Valley, and Madison Symphonies; the Wisconsin Chamber Orchestra, Cleveland's Red Orchestra, Chicago's Ars Viva Symphony Orchestra, Buffalo Philharmonic and the Erie Philharmonic. They have also appeared on the Steinway Society-The Bay Area, Artist Series of Sarasota, UAB Piano Series, Chamber Music San Francisco Series, Kingston Chamber Music Festival, at the Kennedy Center's Terrace Theater, the Kravis Center in West Palm Beach, the Schubert Club in St. Paul, the Wharton Center, Interlochen, and Ramsey Hall in Athens. International performances have included the Parc Du Chateau de Florans at France's La Roque d'Antheron Festival, the Concert Series in Ludwigshafen, in Hannover's NDR Kleiner Sendesaal, on the Homburg-Saar series, the Bremen Music Festival, and with the Hamburg Chorus. Their performances have been broadcast on New York's WQXR, Chicago's WFMT, Philadelphia's WHYY, Boston's WQED, Atlanta's WABE, Hong Kong's RTHK, Sirius XM Satellite Radio, American Public Media's Performance Today,

Latvia's Latvijas Radio 3, Netherland's Radio 4 Concerthuis; and Germany's Bayerischen Rudfunks, Nordwest-RadioBremen, and NDR Radio.

Upcoming orchestral engagements include the Philadelphia Orchestra, the Buffalo, Houston, Nashville, Virginia and Madison Symphonies; as well as abroad with the Mahler Chamber Orchestra, Kiel Philharmonic, Solistes Europeens Luxembourg, Royal Flemish Philharmonic, and a tour with the Cameristi della Scala of Milan. Upcoming recital appearances include New York City's Le Poisson Rouge, the Detroit Chamber Music Society, Harriman-Jewell Series, Boston's Isabel Stewart Gardner Museum, Louisville's Speed Museum Concert Series, Houston's Cullen Theater, Germany's Bad Kissingen Festival, Klavierfestival Ruhr, Munich's Herkulesaal, at Berlin's Kammermusiksaal, Dusseldorf's Tonhalle, in Zurich's Tonhalle, on Prague's Strings of Autumn Festival and on the Sociedad de Conciertos de Valencia in Spain.

The Naughtons recorded their first album in the Sendesaal in Bremen Germany; which was released worldwide in Fall 2012 by label ORFEO. The album has been praised by Der Spiegel Magazine for "stand(ing) out with unique harmony, and sing(ing) out with stylistic confidence', and described by ClassicsToday as a "Dynamic Duo Debut".

Born in Princeton, New Jersey to parents of European and Chinese descent; Christina and Michelle are graduates of Juilliard School and the Curtis Institute of Music, where they were each awarded the Festorazzi Prize. They are Steinway Artists and currently reside in New York City.

Upcoming Events!

April 4 – 5-10p
Public Opening of *Art of the Street: The French Poster, 1880-1930* during First Friday Trolley Hop at Local Speed.

April 5 – 11:30a-3:30p
Free Family Art Activity at Local Speed: Drawing

April 10 – 6p
VIP Opening of *Art of the Street: The French Poster, 1880-1930* exhibition. (by invitation only)

April 12 – 11:30a-3:30p
Free Family Art Activity at Local Speed: 3D Mixed Media

April 19 – 11:30a-3:30p
Free Family Art Activity at Local Speed: Printmaking

April 25 – 6p
Free Curator Lecture based on *Art of the Street: The French Poster, 1880-1930* exhibition at Local Speed

May 13 – 6:30p
The Contemporary Art Park Lecture Series
Lord William Burlington Lecture
Kentucky Center, Bomhard Theater

Check us out on and

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Follow us on Twitter @SpeedArtMuseum

LOCAL
SPEED

During the Speed's renovation and expansion project visit our satellite space, Local Speed, for special exhibitions, family activities and events.

Stop by Local Speed every Saturday from 11:30a-3:30p for FREE family art activities!

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Fridays 12p-8p and Saturdays 11a-4p
speedmuseum.org

KENTUCKY Arts COUNCIL

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2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *conductor*

featuring

Won Joo Ahn, *conductor*
Student of Kent Hatteberg

and

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*

featuring

Won Joo Ahn, *conductor*
Student of Kent Hatteberg

GRADUATE CONDUCTING RECITAL

This recital is presented in partial fulfillment of the Master of Music degree

Margaret Comstock Concert Hall
Sunday Evening
March 30, 2014
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

O Sing Joyfully (~1624) — Adrian Batten (1591-1637)

Kyrie (Great Mass in C Minor) (1782-1783) — W.A Mozart (1756-1791)

Jacquelyn Davis, *soprano*
Nathaniel Mo, *piano*

Der 269. Psalm (Ps. 148+121) (1989) — Peter Planyavsky (b.1947)

Neue Liebeslieder Walzer (Op.65) (1874) — Johannes Brahms (1833-1897)

No.1: Verzicht', O Herz, auf Rettung
No.2: Finstere Schatten der Nacht
No. 12: Schwarzer Wald, dein Schatten ist so düster
John Combs, Nathaniel Mo, *piano*

Alma Llanera (1994) — Pedro Gutiérrez (1870-1954), arr. Angel Sauce (1911-1995)

COLLEGIATE CHORALE

Jauchzet dem Herren, alle Welt (Psalm 100, SWV36) (1619) — Heinrich Schütz (1585-1672)

Das Agnus Dei (Op.138, No.6) (1914) — Max Reger (1873-1916)

O Crux (1977) — Knut Nystedt (b.1915)

Laudate Dominum (Op.133, No.3) (1881) — Josef Gabriel Rheinberger (1839-1901)

Arirang (2008) — Jong Yeoul Chong (b.1965)

Kalinda (2002) — Sydney Guillaume (b.1982)

Music Down in My Soul (2002) — Spiritual, arr. Moses Hogan (1957-2003)

Elliot Eckel, *piano*

University Chorus

Bomi Lee, *director*

Won Joo Ahn, Sarah Tubbesing, Andrew Wheaton, *graduate assistants*

Soprano I
Laura Bower
Maria Franxman
Nala Kathleen Johnson
Jessica Kingery
Emma Powers
Briget Price
Ashley Sonne
Sarah Tubbesing*

Soprano II
Won Joo Ahn*
Ellen Akin
Isabella Henley-Brunton
Jacquelyn Davis
Treneese Hughes
Alicia Humphrey
Sarah Kapur
Abby McCarthy
A'Marie Rust
Cheyenne Shelby
Madeleine West

Tenor I
Foster Lucas
Sam Soto+

Tenor II
Kristofer Anderson
Timothy Blunk
Andrew Wheaton*
Stuart Wicke

Alto I
Phoebe Bell
Bailey Carter
Amelia Ehmling
Holly Hankin
Lydia McCracken
Sidney Moss
Katie Olsen
Erica Rust
Mollie Stephens
Rachel Vaughan
Mea Ward

Alto II
Patricia M. Edison
Lillian Henry
Paige Harpring
Morgan Smallwood

Bass I
Jordan Bennett
Seon Hwan Chu+
Ethan James McCollum
Jamie Monck
Ray Powell
Justin Sierkowski
Leland Wilbert

Bass II
Johnny Flannigan
Reed Mills+
Nick Pappe+

**graduate student*

+guest performer

Collegiate Chorale

Kent Hatteberg, *director*

Won Joo Ahn, Sarah Tubbesing, Andrew Wheaton, *graduate assistants*

Soprano I
Danielle Curtsinger
Jeannie Hankins
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing*
Madison Whelan

Soprano II
Won Joo Ahn*
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Tenor I
Seon Hwan Chu
Dylon Crain
Sam Soto
Blake Wilson

Tenor II
Kristofer Anderson
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton*

Alto I
Uadani Buttó
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Shelby Weaver

Alto II
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Hannah Weitlauf

Bass I
Bradley Detro
Jon Gentry
Alex Kapp
Ethan James McCollum
Nick Peak
Jesse Renn
Garrett Weeks
Nathan Yothers

Bass II
John Combs
Tyler Dippold
Elliot Eckel
Reed Mills
Nathaniel Mo
Jesse Abraham Patrick
Matt Wetmore*

**graduate student*

한국어 번역(translation in Korean) 안원주

O sing joyfully

우리의 능력이 되시는 하나님을 향하여 기쁘게 노래하며 야곱의 하나님을 향하여 즐거이 소리칠지어다. 시를 읊으며 소고를 치고 아름다운 수금에 비파를 아우를지어다. 초하루와 보름과 우리의 명절에 나팔을 불지어다. 이는 이스라엘의 율례요 야곱의 하나님의 규례로다. 시편81:1-4

Kyrie (Great Mass in C minor)

주여 자비를 베푸소서, 주여 자비를 베푸소서, 주여 자비를 베푸소서.

Psalm 269 (시편 148편과 121 편에서 발췌한 가사를 사용하고 있다.)

하늘에서 여호와를 찬양하며 높은 데서 그를 찬양할지어다. 그의 모든 천사여 찬양하며 모든 군대여 그를 찬양할지어다. 해와 달아 그를 찬양하며 밝은 별들아 다 그를 찬양할지어다. 하늘의 하늘도 그를 찬양하며 하늘 위에 있는 물들도 그를 찬양할지어다. 그것들이 여호와의 이름을 찬양함은 그가 명령하시므로 지음을 받았음이로다. 너희 용들과 바다여 땅에서 여호와를 찬양하라. 불과 우박과 눈과 안개와 그의 말씀을 따르는 광풍이며 산들과 모든 작은 산과 과수와 모든 백향목이여 주를 찬양하라.(시편 148 1-9)

내가 산을 향하여 눈을 들리니 나의 도움이 어디서 올까 나의 도움은 천지를 지으시니 여호와에게서로다. 낮의 해가 너를 상하게 하지 아니하며 밤의 달도 너를 해치지 아니하리로다. (시편 121 1-2,6)

세상의 왕들과 모든 백성들과 고관들과 땅의 모든 재판관들이며, 총각과 처녀와 노인과 아이들아 여호와의 이름을 찬양할지어다 그의 이름이 홀로 높으시며 그의 영광이 땅과 하늘 위에 뛰어나심이로다. (시편 148 11-13)

Neue Liebeslieder

독일의 대표적인 낭만주의 작곡가 브람스의 작품으로, 사랑으로 인한 슬픔, 고통, 아픔을 그린 왈츠이다. 4voice 와 4-hands 피아노를 위해 쓰여진 작품이다. 오늘 공연에서는 총 15곡으로 이루어진 작품에서 3곡을 발췌하여 연주한다.

Alma Llanera (Soul of the Plains)

베네주엘라에서 국가 다음으로 널리 알려진 대중적인 노래를 합창으로 편곡한 곡으로 스페인어를 가사로 한 3박자 계열 춤곡으로 이루어진 밝고 경쾌한 곡이다.

Jauchzet dem Herren alle Welt (Psalm 100)

온 땅이여 여호와께 즐거운 찬송을 부를지어다. 기쁨으로 여호와를 섬기며 노래하면서 그의 앞에 나아갈지어다. 여호와가 우리 하나님이신 줄 너희는 알지어다 그는 우리를 지으신 이요 우리는 그의 것이니 그의 백성이요 그의 기르시는 양이로다. 감사하며 그의 문에 들어가며 찬송함으로 그의 궁정에 들어가서 그에게 감사하며 그의 이름을 송축할지어다. 여호와는 선하시니 그의 인자하심이 영원하고 그의 성실하심이 대대에 이르리로다. 영광이 성부와 성자와 성령께, 처음과 같이 이제와 항상 영원히, 아멘.

Das Agnus Dei.

하나님의 어린양, 죄가 없으신 분이 십자가에서 죽임을 당하셨네. 모든 고통과 경멸을 참으셨네. 주께서 우리의 죄를 대신 지시지 않으셨다면, 우리는 절망에 빠졌을 것을. 주님, 우리에게 자비를 베푸소서. 오 예수여.

O crux

예수님이 고통 당하신 십자가를 보며 인류의 죄를 대속하신 그 사랑이 하늘의 어떤

별보다 아름답고, 세상의 그 무엇보다 소중함을 고백하며 여호와를 찬양하는 노래이다. 노르웨이 작곡가인 Knut Nystedt 자신의 신앙의 확신을 이 곡에 담아내고 있다.

Laudate Dominum

여호와를 찬양하라 여호와는 선하시며 그의 이름이 아름다우니 그의 이름을 찬양하라. 여호와께서 그가 기뻐하시는 모든 일을 천지와 바다와 모든 깊은데서 다 행하셨도다. (시편 136 : 3,6)

Kalinda

Haiti 출신 미국작곡가의 곡으로, 흥겨운 라틴리듬으로 구성된 곡이다. 음악과 춤이 어우러진 축제의 분위기를 그리고 있으며, 모든 좋은 것들이 신으로부터 왔음을 감사하는 노래이다.

Music down in my Soul

내 영혼 깊은 곳에 노래가 있음을, 하나님으로 인한 기쁨과 사랑을 노래하는 내용이다. Spiritual(흑인영가) 편곡자로 유명한 Moses Hogan 이 African- Amarican gospel spiritual 인 " over my head" 를 소재로 편곡한 곡이다.

University of Louisville
University Chorus and Collegiate Chorale

Won Joo Ahn – Graduate Conducting Recital

Sunday, March 30, 2014

Texts, Translations, and Notes

Selections by the University Chorus

O Sing Joyfully — Adrian Batten

Adrian Batten, an English organist and composer, worked for the Anglican Church. He was a singer at Westminster Abbey, and was also a copyist of scores by notable composers such as Thomas Tallis, Thomas Weelkes, and Thomas Tomkins. His last occupation was as a singer at St. Pauls Cathedral in London. He composed eight Anglican Services and approximately fifty anthems in the manner of Byrd and Gibbons. *O sing joyfully*, a simple piece written for four voices, is popular among his works. This joyous anthem is generally homophonic in style but with some imitative writing.

O sing joyfully unto God our strength;
make a cheerful noise unto the God of Jacob.
Take the song, bring hither the tabret,
the merry harp with the lute.
Blow up the trumpet in the new moon,
even in the time appointed,
and upon our solemn feast-day.
For this was made a statute for Israel,
and a law of the God of Jacob.
(Psalm 81:1-4)

Kyrie (Great Mass in C Minor) — Wolfgang Amadeus Mozart

After Mozart left Salzburg and moved to Vienna in 1781 due to an unresolved conflict with Archbishop Colloredo, he wrote only three church works: The *Great Mass in C Minor* (K. 427), *Ave verum corpus* (K. 618) and the Requiem (K. 626). Mozart composed the *Great Mass in C Minor* of his own intention, not by commission, request, or for a sense of duty to the church. This Mass is scored for four soloists, (two sopranos, tenor, and bass), chorus, and orchestra. It is a large-scale work in cantata mass style; for example, Mozart divided the text of the Gloria into eight separate movements in the mass. The Credo would have also had several movements, although he completed only the first two. It is not known why Mozart left the mass unfinished, lacking the remaining movements of the Credo and the Agnus Dei. Mozart's wife Constanze, who was also a singer, sang the soprano solos in the Kyrie and Gloria movements at the premiere in Salzburg in 1783.

The Kyrie begins with soft yet solemn strings and is escalated by the strong entrance of the chorus on the tonic chord, adding each voice in half note intervals. This movement can be divided into three sections following the three lines of the text. The first and third sections with the text "Kyrie eleison" are written in C minor where Mozart creates a superb balance among various melodic and rhythmic ideas using contrapuntal and homophonic styles; the second section flows into E-flat major, with a gorgeous soprano solo supported by homophonic chorus.

Kyrie eleison,	*Lord, have mercy,*
Chirste eleison,	*Christ, have mercy,*
Kyrie eleison.	*Lord, have mercy.*

Der 269. Psalm (Ps. 148+121)

Peter Planyavsky

Austrian organist and composer Peter Planyavsky studied music at the Vienna Academy of Music. He served as an organist at Vienna's St. Stephen's Cathedral from 1969 to 2004, and was Director of Music at the Cathedral from 1983 to 1990. Planyavsky, an organ expert, was a member of the Organ Building Project, contributing to the construction of the new Rieger organ in the Great Hall of the Wiener Musikverein. He composes organ, choir, and orchestra music, and is known for his parodies in the style of Bach, Haydn, and Mozart. His nicknames are P.P. Bach, J.P. Haydn and W.A.P. Mozart - for example, *Der zufriedengestellte Autobus* (The Contented Bus) by P.P. Bach.

A motet, Der 269. Psalm has combined texts from Psalms 148 and 121. Overall, Planyavsky unfolds his musical ideas with a noticeable melody line based on distinct rhythmic patterns with triad or 7th chord ostinato in different keys. The melody lines are relayed in each voice part, and the chord progressions naturally lead to modulations. The structure of this piece is ABA form, with the text from Psalm 148 in the A section with a cheerful tune and rhythm. The mood is completely changed into an awe-inspiring, mysterious feeling in slower tempo with the text of Psalm 121 in the B section, and then returns to the first idea that ends with a strong homophonic fanfare sound.

Lobet den Herr vom Himmel her,
lobt ihn in den Höhen.
Lobt ihn, all seine Engel,
lobt ihn, all seine Scharen.
Lobt ihn, Sonne und Mond,
all ihr leuchtenden Sterne,
Lobet ihn, alle Himmel,
und ihr Wasser über dem Himmel.

Praise the Lord from the heavens,
praise him in the highest above.
Praise him all his angels,
praise him all his heavenly hosts.
Praise him sun and moon,
all you shining stars,
Praise him you highest heavens,
and you waters above the skies.

Lobet den Herren, ihr auf der Erde,
Ihr Seeungeheuer und alle ihr Tiefen.
Feuer und Hagel, Schnee und Nebel,
du Sturmwind, der sein Wort vollzieht.
Lobt ihn, ihr Berge!

Praise the Lord from the earth,
you great sea creatures and all ocean depths,
lightning and hail, snow and clouds,
stormy winds that his word is fulfilled.
Praise him, you mountains!

Ich hebe meine Augen auf zu den Bergen.
Woher kommt mir Hilfe?
Meine Hilfe, kommt vom Herrn,
der Himmel und Erde gemacht hat.
Bei Tag wird dir die Sonne nicht schaden,
noch der Mond in der Nacht.

I lifted my eyes to the hills.
Where does my help come from?
My help comes from the Lord,
the maker of heaven and earth.
The sun will not harm you by day,
nor the moon by night.

Könige und alle Völker,
Fürsten und Richter auf Erden,
Junge Männer und Mädchen,
und ihr Alten und auch ihr Jungen.
Denn sein Name allein ist erhaben.
Lobet ihn!

Kings of the earth and all nations,
you princes and rulers on earth,
young men and women,
old men and children.
for his name alone is exalted.
Praise the Lord!

Neue Liebeslieder Walzer

Johannes Brahms

Johannes Brahms was a prominent composer of the 19th century German Romantic Period. He wrote two sets of *Liebeslieder Waltzer*, a collection of love songs. Opus 52 and 65 were originally written for four solo voices and four-hand piano and are often performed by chamber ensembles. Opus 65 is composed of 14 songs with texts from a poem series, *Polydora*, a compilation of European folk songs translated by Georg Friedrich Daumer. The final 15th song is set to a text by Johann Wolfgang von Goethe.

The first two songs of the *Neue Liebeslieder Walzer* are in A minor, based on texts describing the bitter side of love. The first song, titled *Verzicht', O Herz, auf Rettung* (Renounce, O heart, all hope of rescue) is energetic yet

sad, perhaps describing the feelings after being abandoned by a loved one. The interplay between the chorus and the piano towards the end of the song emphasizes the text, *zertrümmert* (smash), which brings to mind the anger and sorrow. The second song, *Finstere Schatten der Nacht* (Gloomy Shadows of the Night), is introduced by the bass section with a melancholy melody that builds as the song progresses toward the climax. It describes a burst of emotion with ascending parallel tenth intervals and an ascending harmonic progression, followed by diminished chords that mark the climax of the piece. The third song, *Schwarzer Wald, dein Schatten ist so düster* (Dark forest, your shade is so gloomy), portrays the pain that comes from a broken heart and the anguish of unfulfilled love, where the descending phrase shapes in the first section imitate the sunken heart.

Verzicht', O Herz, auf Rettung, op. 65, no. 1 (Turkish)

Verzicht', o Herz, auf Rettung,	*Renounce, O heart, all hope of rescue,*
Dich wagend in der Liebe Meer!	*venturing forth on love's sea!*
Denn tausend Nachen schwimmen	*For a thousand boats are drifting,*
Zertrümmert am Gestad' umher!	*smashed and wrecked along the coast!*

Finstere Schatten der Nacht, op. 65, no.2 (Persian)

Finstere Schatten der Nacht,	*Gloomy shadows of the night,*
Wogen und Wirbelgefahr!	*dangerous billows and whirlpools!*
Sind wohl, die da gelind	*Are they who gently*
Rasten auf sicherem Lande,	*rest on secure land*
Euch zu begreifen im Stande?	*able to understand you?*
Das ist der nur allein,	*Only he alone understands,*
Welcher auf hoher See	*he who drifts on the high sea's*
Stürmischer Öde treibt,	*stormy desolation,*
Meilenentfernt vom Strande.	*miles away from shore.*

Schwarzer Wald, dein Schatten ist so düster, op 65.no.12 (Serbian)

Schwarzer Wald, dein Schatten ist so düster!	*Dark forest, your shadow is so gloomy!*
Armes Herz, dein Leiden ist so drückend!	*Poor heart, your suffering is so great!*
Was direinzig wert, es steht vor Augen;	*What you dearly prize is standing before your eyes;*
ewig untersagt ist Huldvereunung!	*eternally forbidden is that union with love.*

Alma Llanera

Pedro Gutiérrez, arr. Angel Sauce

Most of the works composed by Pedro Gutiérrez are light music including waltzes and similar styles of music such as *zarzuelas* and *joropo*. He was Director of the Caracas Martial Band, and led the Orquesta Caraqueña for over 40 years. Arranger Angel Sauce was one of the most important Venezuelan conductors and composers in the 1950s. He was Director of Venezuela Symphony Orchestra and won two National Music Prizes in Venezuela.

Alma Llanera is one of the most popular Venezuelan songs, sometimes referred to as the second national anthem. The piece is a *joropo* (party), a typical Venezuelan dance rhythm that utilizes polyrhythmic patterns such as hemiola and alternations of 3/4 and 6/8 meters. The joyous nature of this song makes it a popular tune performed during celebrations.

Yo nací en una ribera del Arauca vibrador.	*I was born on a bank of the Arauca rapids.*
Soy hermana de las flores soy hermana de las rosas,	*I am sister to the flowers, I am sister to the roses,*
soy hermana de la espuma, de las garzas	*I am sister to the foam, to the egrets,*
de las rosas y del sol.	*to the roses and the sun.*
me arrulló la viva diana	*The lively reveille of the breeze*
de la brisa en la palmar	*serenaded me in the palm grove*
y por eso tengo el alma	*and therefore I have a soul.*
como el alma primorosa del cristal.	*like the exquisite soul of crystal.*
Amo, lloro, canto, sueño con claveles de pasión	*I love, I cry, I sing, I dream about carnations of passion*
para ornar las rubias crines del potro de mi amador.	*to adorn the blond mane of the colt of my beloved.*

Selections by the Collegiate Chorale

Jauchzet dem Herren, alle Welt — Heinrich Schütz

German composer Heinrich Schütz was born in Köstritz near Dresden, exactly 100 years before J.S Bach. He was the greatest German composer of the 17th century and the first of international prestige. Originally, Schütz studied law, but a patron who was impressed by his musical ability sent him to study music with Giovanni Gabrieli (1557-1612), a prominent composer of Venetian School. Schütz was a composer in the transitional period between the Renaissance and Baroque, and wrote numerous magnificent works using the musical styles of both. He is best known for his sacred music as a Protestant composer, but he also wrote a number of secular works, including madrigals, dramatic works, and concerti. He grafted the Italian choral and vocal styles (e.g. polychoral and concerto styles) into the German polyphonic tradition.

Jauchzet dem Herren, alle Welt is from his *Psalmen Davids* (Psalms of David), published in 1619. In general, Schütz sets the Psalm text in a declamatory manner in which musical rhythms closely reflect natural speech patterns. Like his other psalm settings, he employs *cori spezzati* (divided choirs), learned from his study with Giovanni Gabrieli. *Jauchzet dem Herren, alle Welt* is often referred to as the "Echo Psalm," since the second chorus closely follows the first chorus with an almost exact repetition of the music. It is interesting that Schütz originally composed this piece for three choirs, although that version is rarely performed.

Jauchzet dem Herrn alle Welt.
Dienet dem Herrn mit Freuden.
Kommt vor sein Angesicht mit Frohlocken.
Erkennet, dass der Herre Gott ist.
Er hat uns gemacht, und nicht wir selbst,
zu seinem Volk
und zu Schafen seiner Weide.
Gehet zu seinen Toren ein mit Danken,
zu seinen Vorhöfen mit Loben.
Danket ihm, lobet seinen Namen,
denn der Herr ist freundlich
und seine Gnade währet ewig
und seine Wahrheit für und für.
Ehre sei dem Vater und dem Sohn
und auch dem Heiligen Geiste,
wie es war im Anfang,
jetzt und immerdar
und von Ewigkeit zu Ewigkeit. Amen.

Shout for joy to the LORD, all the earth.
Worship the LORD with gladness.
come before him with joyful songs.
Know that the LORD is God
It is he who made us, and we are his
we are his people,
the sheep of his pasture.
Enter his gates with thanksgiving,
and his courts with praise.
Give thanks to him and praise his name,
For the Lord is good,
and his love endures forever,
and his truth for all time.
Glory to the Father and to the Son
and to the Holy Spirit
as it was in the beginning,
is now and forever,
and from eternity to eternity. Amen.
(Psalm 100 and doxology)

Das Agnus Dei — Max Reger

German composer Max Reger was a famous organist in his time, and is best known today for his organ works. His *oevre* includes diverse genres such as orchestral, chamber, choral, and piano works and works for solo voices. He applied chromatic harmony and contrapuntal skills from Baroque music in his works. His choral music is similar to that of his organ music, with long and sustained moving lines in a highly chromatic harmonic vocabulary. The *Acht geistliche Gesänge* (Eight sacred songs) are short *a cappella* settings of text from the poetic collection *Der deutsches Psalter* (The German Psalter), edited by Will Vesper (1882-1962). These pieces are composed on a smaller scale, written with a simpler harmonic language than Reger's other *a cappella* motets. Each movement is homophonic and chorale-like. In *Das Agnus Dei,* the sixth of the set, Reger used the text *O lamb Gottes, unschuldig* (O lamb of God, innocent) by Nikolaus Hovesch, a German monk and hymn-writer in the Renaissance period.

O Lamm Gottes unschuldig
Am Stamm des Kreuzes geschlachtet,
Allzeit funden gedüldig,
Wie wohl du wurdst verachtet:
All Sünd hast du getragen,
Sonst mößten wir verzagen,
Erbarm dich unser, o Jesu.

O innocent Lamb of God
slaughtered at the root of the cross,
forever found patient,
even though you were scorned:
All our sin you have borne,
otherwise we would live in despair,
Have mercy on us, O Jesus.

O Crux

Knut Nystedt

Norwegian composer and organist Knut Nystedt studied music privately with Aaron Copland. He worked as the organist and choirmaster at the Torshov church in Oslo between 1946 and 1982, and he founded the Detnorske solistkor (Norwegian Soloists Choir) in 1950. He was professor of choral conducting at the University of Oslo and conductor of the Schola Cantorum at the University from 1964 to 1985. He has composed about two hundred instrumental and vocal works, but his focus is on writing pieces for choir and vocal soloists that are based on Biblical texts. Nystedt's music is characterized by tone clusters, frequent change of meters, and the use of *Sprechstimme* (speech-voice).

O crux begins with a sustained note sung by the second sopranos, with each added voice moving a half-step away, creating a sustained dissonant harmonic progression. Throughout this piece, Nystedt describes Jesus Christ's suffering on the cross and the emotions of fear, pain, and homage that are felt by men through scorching ceaseless dissonance. Finally, the tension is relieved in the hopeful and joyous conclusion with the text, "*salva praesentem catervam in tuis hodie laudibus congregatam.*" *O crux* reflects Nystedt's own conviction about the death and resurrection of Jesus within Christianity.

O Crux, splendidior cunctis astris,
mundo celebris,
hominibus multum amabilis, sanctior universis;
que sola fuisti digna
portare talentum mundi.
Dulce lignum,
dulces clavos,
dulcia ferens pondera.
Salva praesentem catervam, in tuis hodie,
laudibus congregatam.

O Cross, more radiant than the stars.
Celebrated throughout the earth.
Beloved of the people, holier than all things.
Which alone was found worthy
to bear the light of the world.
Blessed tree.
Blessed nails.
Blest the weight you bore:
Save the flock which today
is gathered to praise him.

Laudate Dominum

Josef Gabriel Rheinberger

German composer, organist, conductor and teacher Josef Rheinberger was born in Vaduz, Liechtenstein. He showed exceptional musical talent from his young age, being organist at the main church in Vaduz at the age of 7. He studied music at the Munich Conservatorium, where he later became a professor for piano and composition. When he was 25 years old, he was appointed Director of the Munich Oratorienverein, and he conducted large-scale choral/orchestral works of Bach, Handel, Mozart, Haydn, Beethoven and Mendelssohn. This experience may have contributed to his conservative musical style, as he modeled much of his music on the works of past-era composers such as J.S. Bach, Mozart, and Beethoven. He wrote a wide range of music, including symphonies and concertos, stage works, chamber music, and keyboard works, including his outstanding 20 organ sonatas. He also contributed much to the sacred music repertoire with 22 masses, 5 oratorios, and 81 motets and hymns.

Laudate Dominum is from *Vier Sechstimmige Motetten*, Op. 133 (Four Six-Voiced Motets). The initial onset is a majestic fanfare exchanged between women and men, followed by a lyrical section in an imitative polyphonic texture, in contrast to the previous straight-forward homophonic setting. Through transition of the text "Omnia que cunque voluit," the music repeats the initial onset, and finally every voice meets together to make a thick homophonic texture for the closing of the piece.

Laudate Dominum,
quia benignus est:
psallite nomini eius,
quoniam suavis est:
omnia quae cunque voluit,
fecit in caelo et in terra.

Praise the Lord,
for the Lord is good;
sing praise to his name,
for that is pleasant.
All that the Lord wills he does
in heaven and on earth.
Psalm 135:3,6

Arirang

Jong Yeoul Chong

Jong Yeoul Chong received B.M. and M.M. degrees from Yonsei University and earned a D.M.A. from the University of Chicago in 2003. He has been awarded many prizes in Korea and international composition competitions. He is a professor of Composition at Yonsei University School of Music, and works on the committees of many composition organizations in South Korea.

Arirang is one of the most famous folk songs of Korea and was inscribed on the Representative List of the Intangible Cultural Heritage of Humanity program by UNESCO in 2012. Variations of *Arirang* exist in different provinces, and *Gyunggi Arirang* (near Seoul, the capital of South Korea) was selected as the version used for a commission by the Concert Choir in Yonsei University for its Europe Concert Tour in 2008. The *Arirang* melody is repeated throughout the piece, and a new lyric melody that deviates from the original is presented in the middle. Employing inverted chords and major seventh chords creates a colorful effect and presents a modern feel to this traditional song. The imitations in the latter part enrich the texture and build up the climax of the piece.

Arirang, Arirang, Arariyo...
Arirang gogaero neomeoganda.
Nareul beorigo gasineun nimeun
Simnido motgaseo balbbyeongnanda.

Arirang, Arirang, Arariyo...
Crossing over Arirang Pass.
Dear who abandoned me
Shall not walk even ten li before his/her feet hurt.

Kalinda

Sydney Guillaume

Sydney Guillaume, originally from Haiti, moved to the United States at the age of 11. He studied piano and composition at the University of Miami and joined the University Chorale under the direction of Dr. Jo-Michael Scheibe. His multicultural background is revealed in his music, which creatively employs native Haitian rhythms. The Miami Herald praised his work for its "impressive maturity and striking melodic distinction."

Kalinda, Guillaume's first choral work, is based on Latin-American rhythms and a text in Haitian Creole. It was premiered by Dr. Scheibe and the University of Miami Chorale. *Kalinda* is interesting in its usage of percussion effects in each section that support the melody in a rhythmic fashion. This piece can be divided into two stages, the first being a harmonic percussion with the melody alternated by each voice. The second stage transforms into an upbeat dance-like mood that leads into the climax at the end where all voices sing together the same text and rhythm.

The song of Kalinda means that *"Humans can make wonders and can even be proud of spectacular accomplishments; but in reality, everything comes from the Creator. All talents and all treasures are divine blessings that must be used to the benefit of all. Let's praise God and let's share generously."*

Sak pasé?
Nap Boulé
Koté tanbou-a?
Koté mizik la?

How is it going?
Chillin'
Where is the drum?
Where is the music?

Mézanmi tandé, wi sé poun tandé:
Kalinda, jan ou ka kalinda,
Sé gran mési kout tanbou.

Listen friends, yes you have to listen:
Dance, the best way you can,
It's thanks to the sounds of the drum.

Kalinda, jan ou ka kalinda,	*Dance, the best way you know how,*
Ou té mèt byen banda...	*You can dance as much as you can...*
Sé gran mési kout tanbou.	*It's thanks to the sounds of the drum,*
San li pata gin Kalinda.	*Oh, how beautiful without which,*
	there would be no dancing.
Oh, Ala bél, wi se ta bel,	*Oh how beautiful*
Oh bél, oh bél,	*it would be,*
Si tout moun teka jwen tanbou.	*if everyone could find a drum.*
Ayibobo!	*Ayibobo! (Victory cry)*
Kalinda, jan ou ka kalinda,	*Dance, the best way you know how,*
Sé gran mési kout tanbou.	*It's thanks to the sounds of the drum.*
Joumou pa donnin kalbas,	*The apple does not*
Zannanna pa donnin pingwen;	*fall far from the tree;*
Tout bon bagay, sé prodwi bon bagay.	*All good things derive from good things;*
Tout sa ki byen, soti nan sa ki byen.	*Thank you, drumbeats.*
Mèsi kout tanbou, Gran mèsi kout tanbou.	*It is thanks to the sounds of the drum.*
Ayibobo!	*Ayibobo! (Victory cry)*

by Gabriel Toussaint Guillaume , translation by Lodz Deetjen

Music Down in My Soul **African-American Spiritual, arr. Moses Hogan**

Moses Hogan was a pianist as well as conductor, composer and arranger. He studied piano at the Oberlin Conservatory of Music and the Juilliard School of Music. Although he won several competitions while in his piano performance period, he gained international fame as an arranger of African-American spirituals.

Music Down in My Soul is a gospel praise song inspired by the spiritual *Over My Head*, which made its debut at the 6th World Symposium for Choral Music. From a gospel chordal introduction to the gradual build-up into faster section, the text arouses conviction, "Music down in my soul."

I hear music in the air. I can feel it in the air.
There must be a God somewhere.
Over my head I hear music in the air.
There must be a God somewhere.
Over my head I hear singing in the air.
There must be a God somewhere.
I got this music down in my soul;
And it fills my heart with the joy of the Lord!
I've got it joy, everlasting. I've got it peace, everlasting.
I've got it love, everlasting. I've got it joy, everlasting.
Love in my heart. Oh, yes, I got peace in my soul.
Oh, yes, I got joy in my heart; joy today!
Do you love the Lord? I love the Lord!
Well! I've got it joy, everlasting!
I've got it peace, everlasting! I've got it love, everlasting!
I got joy! I got peace! I got love! In my soul!

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SCHOOL OF MUSIC

presents

Will Wilder, *jazz guitar*

(Student of Craig Wagner)

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Afternoon
March 30, 2014
4:00 p.m.
Bird Recital Hall

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WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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Thank you.

PROGRAM

My Romance — **Rodgers/Hart**

"My Romance", from the musical *Jumbo* (1935), has become an important song in American music. It has been covered by popular artists and jazz artists alike. My inspiration came from the album *Unforgettable,* which features Joe Pass on solo nylon string guitar.

It Could Happen to You — **Heusen/Burke**

Another popular standard, this song was debuted in the film *And the Angels Sing* (1944). Famous jazz recordings include Miles Davis, Chet Baker, and Sonny Rollins. My arrangement features a trio setting with a focus on accompanying myself like a piano player, as opposed to a typical guitar style.

Grooveyard — **C. Perkins**

Carl Perkins (not to be confused with the Rockabilly artist of the same name) was an American jazz pianist. Perkins unfortunately died at the age of 29 and is often overlooked by musicians today. Frank Morgan's recording of "Grooveyard" was presented to me by former professor Dave Clark in my sophomore year. It was an important recording in my development and it is an honor to play it with Mr. Clark now.

Don't Get Around Much Anymore — **Ellington/Russell**

This tune was first recorded by Duke Ellington in 1940, and lyrics were added by Bob Russell in 1944. Ellington's recording, as well as one by The Ink Spots, reached #1 on the R&B chart in 1943 and broke the top ten on the pop chart. My short arrangement comes from the Chet Atkins guitar style, which is fused with a stride piano style and adapted for jazz language.

Just Friends — **Klenner/Lewis**

"Just Friends" was written in 1931, but became popular when it was recorded by Russ Columbo the following year. It has been recorded by jazz artists including Billie Holiday, Charlie Parker, and guitarist Ted Greene. I looked to a live recording by Oscar Peterson and Joe Pass because of their unstoppable energy and joy in the music.

Mr. Day — **J. Coltrane**

John Coltane was an American saxophonist who played an integral role during the hard bop and avant garde eras. His album *Coltrane Plays the Blues* explored the blues form in traditional and new ways. This tune contains a modal flavor, and a substitute turnaround. I am pleased to feature Dave Clark again, who always has something to teach me about playing the blues.

Wave — **A.C. Jobim**

Antonio Carlos Jobim was a prolific Brazilian composer whose collaboration with saxophonist Stan Getz brought bossa nova to the United States. This song *(Vou Te Contar in Portuguese)* was originally an instrumental in 1967, until Jobim composed English lyrics later that same year. Parts of this arrangement are inspired by my exposure to Brazilian music during my time here.

You Don't Know What Love Is — **Raye/de Paul**

This popular song was originally for the movie *Keep 'Em Flying,* but was shelved and used in a short musical called *Behind the Eight Ball.* The song was brought back into popular light when it was recorded by Miles Davis in 1954. In my search for a new sound I discovered the work of Jeff Beck.

This arrangement is inspired by Jeff Beck Group's recording of "Goodbye Pork Pie Hat" and Beck's guitar work on "Since We've Ended as Lovers." My goal is to incorporate all the technical possibilities of the electric guitar, while staying true to the music.

Pandemonium Express — **Wilder**

This piece began as a simple funk bass line, but as I spent more time with it I began to hear it going to a darker, more chaotic place. After writing down every idea I had I began to edit it down to a more cohesive piece. It is aptly named after the chaotic process and end result.

Streets **Wilder**

A dark New York street, 3 a.m., someone alone but not necessarily lonely walks past a steaming vent under a dim street light. That is the picture I saw when I was writing this piece. Capturing a scene in music is not something I try to do often, but this picture was so vivid that I had to follow it.

Southern Belle **Wilder**

I wrote and recorded this last summer in a quartet setting and it has become my favorite original tune. In the fall I began expanding it for a small ensemble. After several drafts and pointers from John LaBarbera, it has become the full big band chart you will hear today. It is the culmination of my musical background and I am very proud to present it.

PERSONNEL

Dave Clark, *saxophone*
Louis Hehman, *piano*
Dave Neill, *bass*
Ben Hogan, *drums*

University Jazz Ensemble I
John La Barbera, *Director*

Saxophones
Melanie Burrier, *flute*
Ashley Miller, *alto*
Dylon Jones, *alto*
Thiago Fernandes, *tenor*
Jon Driver, *tenor*
Lucas Miller, *baritone*

Trombones
Mike Smith
Ethan Evans
Sebastian VanHorn
Michael Tignor

Trumpets
Arabo Bey
Nick De Jarlais
Clay Parler
Nick Kaizer
Erika Howard

Rhythm
Will Wilder, *guitar*
Diego Lyra, *piano*
Jose Oreta, *bass*
Elias Weidman, *drums*
Ben Hogan, *drums*

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SCHOOL OF MUSIC

presents

Teil Buck, *oboe*

(Student of Jennifer Potochnic)

with

Deborah Dierks, *piano*
Steven Kinnamon, *violin*
Sam Mead, *viola*
Hannah Soren, *cello*
Emily Howes, *soprano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
March 31, 2014
7:00 p.m.
Comstock Concert Hall

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Thank you.

PROGRAM

Scènes écossaises, Op. 138 — Benjamin Godard (1849-1895)
Legende Pastorale

Epitaph — Witold Lutosławski (1913-1994)

Oboe Quartet in F Major, K. 370/386b — Wolfgang Amadeaus Mozart (1756-1791)
Allegro
Adagio
Rondeau. Allegro

Steven Kinnamon, *violin* Sam Mead, *viola*
Hannah Soren, *cello*

INTERMISSION

Cantata 12 *Weinen, Klagen, Sorgen, Zagen* — Johann Sebastian Bach (1685-1750)
"Kreuz und Krone"

Emily Howes, *soprano*

Sonata for Oboe and Piano — Paul Hindemith (1895-1963)
Munter
Ser landsam

PROGRAM NOTES

Scènes écossaises, Op. 138 — **Benjamin Godard**

Benjamin Godard (1849-1895) was a French composer and violinist who, by the age of ten, had been admitted to the Paris Conservatory to study composition with Henri Reber. His style was distinctly traditional. He shunned any Wagnerian influence, instead idolizing composers like Beethoven and Schumann. While in later years he composed opera, symphony and chamber music, he is better known for his earlier salon pieces. "Scènes écossaises" ("Scottish Scenes") is one of his later works, originally composed in 1892 for oboe and orchestra. There are three Scottish Scenes in Op. 138, the first being *Legende Pastorale*. While not based on specific folk tunes, this pastoral encapsulates the intrinsic sound of folk music. The piece is in ABA form, beginning with an arpeggiated A major chord that the composer alters by transforming the arpeggiated chord to highlight color and dynamic nuances. The middle section in C sharp minor becomes turbulent with the oboe exploring more extremes of range over an intensified piano part. All becomes still when the oboe plays an arpeggio that stretches for several bars, dying away until nostalgically returning to the countryside.

Epitaph for Oboe and Piano — **Witold Lutosławski**

Witold Lutosławski (1913-1994) was a Polish composer who was the first to win the University of Louisville Grawemeyer award for composition for his work *Symphony No. 3* in 1985. He began composing at the age of nine, influenced by such composers as Debussy, Stravinsky (the early works), Bartok and Prokofiev. In Lutoslawski's later works he experimented with twelve-tone composition, using every chromatic note in a scale in a repeating pattern. Lutoslawski's *Epitaph* for oboe and piano (1979) seems to mark a significant shift in his twelve-tone compositional style. The restricted duo medium prompted a simpler kind of harmony less dense than previous serial works. *Epitaph* was written as a memorial tribute for composer and pianist Alan Richardson. The piece features alternating sections based on contrasted interval pairings of both voices, making particular use of the dissonant tritone-semitone pairing. The piece also alternates between two distinct moods, solemnity and agitation. Midway through the piece, oboe and piano accelerando together until the line fragments with anger and brutality. Soon after, the grieving refrain returns and is extended, resolving upward as if to the heavens.

Oboe Quartet in F Major, K. 370/386b — **Wolfgang Amadeaus Mozart**

In the last half of 1780, W. A. Mozart (1756-1791) was finishing his opera *Idomeneo*, culminating in a visit to Munich in January 1781 for rehearsals and the premier. While he was in Munich, Mozart rekindled his friendship with Friedrich Ramm, the virtuoso solo oboist of the Electoral Orchestra in Munich. It is for Friedrich Ramm that Mozart wrote his Oboe Quartet. This piece of chamber music is concerto in nature, providing the oboist ample opportunity for virtuosic exhibits while the strings accompany. The *Allegro* opens with a jovial theme from the oboe. The elegant development of this sonata-form movement leads to a quiet close. Strings have

the opening melody in the anguished D-minor *Adagio*. This movement is an aria, with the oboist as the wordless voice singing sustained melodic lines over gentle accompaniment. The finale is a rondo marked *Allegro*. The dancing rondo theme is first heard in the oboe, but this is quickly transferred the violin. Near the end of the movement is a passage remarkable for Mozart's use of polyrhythms: two rhythms occurring simultaneously. The strings are in 6/8 throughout the movement, but for a thirteen-measure stretch Mozart sets the oboe in 2/2 against them. The oboe flurries in a frenzy of color until landing back in 6/8 with the strings. Finally, the piece culminates as the ensemble rises gracefully to the concluding high F.

"Kreuz und Krone" from *Cantata 12* **Johann Sebastian Bach**

Bach's cantata *Weinen, Klagen, Sorgen, Zagen* ("Weeping, Wailing, Sighing, Despairing"; BWV 12) was written for Jubilate Sunday, the third Sunday after Easter. This is the second cantata Bach wrote after his appointment as music director to the Court of Weimar. Bach lived from 1685 to 1750; this cantata was written in 1714 when he was 29 years old. There are seven movements, alternating between recitatives and arias for alto, tenor and bass soloists. The da capo aria "Kreuz und Krone" is in C minor is for alto solo with oboe obbligato. Bach creates tension and sorrow by his use of chromatics, complemented by the continually ascending oboe line that creates the sense of uplifting even with reminisces of pain. When the alto soloist enters the voice and oboe are joined together, suggesting the union of cross and crown, sorrow and pleasure.

Kreuz und Krone sind verbunden,
Kampf und Kleinod sind vereint.
Christen haben alle Stunden
Ihre Qual und ihren Feind,
Doch ihr Trost sind Christi Wunden.

Cross and crown are joined together,
struggle and treasure are united.
Christians have at all hours
their anguish and their enemy,
but Christ's wounds are their consolation.

Sonata for Oboe and Piano **Paul Hindemith**

Paul Hindemith (1895-1963) is considered by many to be the most important German composer of the 20th century. His varied career was marked by success almost from the first as a viola and viola d'amore virtuoso. Hindemith wrote a sonata for nearly every instrument as part of his Opus 11 collection. The first movement of the *Oboe Sonata* (1938) is marked "cheerfully," with jaunty rhythms and chromaticism giving the piece a satiric quality. The constant changing of time signatures coupled with recurring hemiolas create an element of surprise. The second movement alternates between a slow aria and a fiendish scherzo. In the aria, the oboe sings a sustained melody over a gentle accompanying figure, which rises in range and intensity against a descending line in the bass. Hindemith uses material of the slow movement as the melody of the scherzo section. The scherzando material is used in imitative fugato style and explores several tonalities before coming to a brilliant close in the home tonality of G. The music shows many facets of the oboe's personality.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Classical Guitar Ensemble

Stephen Mattingly & Christopher Roseland, *directors*

Tuesday Evening
April 1, 2014
7:00 p.m.
Bird Recital Hall

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Thank you.

PROGRAM

Quartet in G Major, Op. 3, No. 5 — Franz Josef Haydn (1732-1809)
I. Presto — arr. Wolff

UofL Classical Guitar Ensemble

El noi de la mare — Catalonian Traditional arr. Beauvais

UofL Classical Guitar Ensemble

Histoire du Tango — Astor Piazzolla (1921-1992)
I. Bordel (1900)

Nicole Petersen, *flute* & Jamie Monck, *guitar*

Divertimento No. 3, K. 439b — W. A. Mozart (1756-1791)
I. Allegro

Ray Powell & Justin Sierkowski

Sonata in E minor (Hob. XVI: 34)
I. Presto

Franz Josef Haydn
(1732-1809)

Jamie Monck & Stuart Wicke

Cataluña

Isaac Albéniz
(1860-1909)

Timothy Blunk & Jamie Monck

Rumbas, Op. 61

Ernesto García de León
(b. 1952)

Alberto Abril, Timothy Blunk,
Michael Kagan & Christopher Roseland

Blue Nose Ballads

Gerald Garcia
(b. 1949)

UofL Classical Guitar Ensemble

PERSONNEL

University Classical Guitar Ensemble

Alberto Abril
Timothy Blunk
Michael Kagan
Jaime Monck
Ray Powell
Christopher Roseland
Justin Sierkowski
Stuart Wicke

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Wednesday, April 2 - 8:00pm (Comstock Concert Hall)
University Student Composers

Thursday, April 3 - 8:00pm (Comstock Concert Hall)
University Jazz Ensemble II

Saturday, April 5 - 2:00pm (Comstock Concert Hall) $
Music eX Series: Solo Piano - Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Saturday, April 5 - 8:00pm (Comstock Concert Hall) $
University Jazz Ensemble I with Guest Artists - $20 for general admission, $5 for students with ID.

Monday, April 7 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Monday, April 7 - 8:00pm (Comstock Concert Hall)
University New Music Ensemble

Wednesday, April 9 - 8:00pm (Comstock Concert Hall)
University Concert Band & Community Band

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Jacob Head, *violin*

(Student of J. Patrick Rafferty)

with

Ethan James McCollum, *piano*

Student Recital

Tuesday Evening
April 1, 2014
7:00 p.m.
Comstock Concert Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Rondo in C Major, K. 373 — Wolfgang Amadeus Mozart (1756-1791)

Partita No. 3 for violin solo in E Major, BWV 1006 — Johann Sebastian Bach (1685-1750)
I. Preludio

Sonatina for Piano and Violin in G Major, Op. 100 — Antonín Dvořák (1841-1904)
I. Allegro risoluto
II. Larghetto
III. Scherzo, Molto vivace
IV. Finale, Allegro molto

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Thomas Macaluso, *trombone*

(Student of Brett Shuster)

with

Jessica Dorman, *piano*
Erin K. Bryan, *soprano*
Tim Baker, *organ*

Student Recital

Tuesday Evening
April 1, 2014
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Alme Ingrate (Ungrateful Souls) — Emperor Joseph 1 (1678-1711) ed. Manson

Erin K. Bryan, *soprano*
Tim Baker, *organ*

from *Confitibor* "Memoriam" — Georg Christoph Wagenseil (1715-1777) ed. Raun

Erin K. Bryan, *soprano*
Tim Baker, *organ*

Vier ernste Gesänge (Four Serious Songs), Op. 121 — Johannes Brahms (1833-1897)

I. Denn es gehet dem Menschen wie dem Vieh
II. Ich wandte mich, und sahe an
III. O Tod, wie bitter bist du
IV. Wenn ich mit Menschen- und mit Engelszungen

Jessica Dorman, *piano*

INTERMISSION

Concerto pour Trombone — Henri Tomasi (1901-1971)

I. Andante et Scherzo - Valse
II. Nocturne
III. Tambourin

Jessica Dorman, *piano*

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University
Student Composers

Wednesday Evening
April 2, 2014
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

PROGRAM

The Storm (2013) — Jessica Kingery (b. 1994)
- The Arrival
- The Eye
- Wrath

Mike Cowan, Aimee Edelen, Samantha Sankey & Stephen Baker, *percussion*

Juniper (2013) — Tyler Taylor (b. 1992)

Jared Murray, *cello*

Asphalt (2013) — Justin Giarrusso (b. 1991)

Sam Meade, *viola*
John Combs, *piano*

Interspersions (2013) — Matt Wetmore (b. 1989)

Jabez Co, *flute* Mat Madonia, *violin*
Ethan McCollum, *piano*

Trio in G Major (2014) — Kyle McKay (b. 1989)
- I. Adagio
- II. Allegretto
- III. Waltz
- IV. Waiting

Jabez Co, *alto flute* Caitlin Edwards, *violin*
Elliot Eckel, *celesta*

Contents (2013)

Chris Kincaid
(b. 1981)

Jessica Dorman, *mezzo-soprano* Tim Blunk, *guitar*

Red Sky in Morning (2014)

Uadani Buttó
(b. 1993)

Arabo Bey & Erika Howard, *trumpets*
Tyler Taylor, *horn* Tim Hutchens, *trombone*
Joe Kohake, *tuba*

the Jabberwock (2013)

Jabez Co
(b. 1989)

Emily Howes, *soprano*
Carrie Ellis, *flutes* Sam Meade, *viola*
Jordan Wright, *bass* Louisa Woodson, *harp*
Quinn Dizon, *conductor*

Shatter (2013)

Bryce Fuhrman
(b. 1990)

Clinton Linkmeyer, Chris Pate, Trevor Webb,
Sam Loomis & Kelsey Voit, *trumpets*

Dangerous New Avenues (2013)

Justin Giarrusso
(b. 1991)

Erin Bryan, *soprano* Kyle McCoy, *percussion*

Crucible (2008)

Kris Peysen
(b. 1986)

Trevor Webb & Clinton Linkmeyer, *trumpets*
Caitlin Thompson, *tenor trombone* Sam Hornbuckle, *bass trombone*
Tony Johnson, *timpani*
Kris Peysen, *conductor*

PROGRAM NOTES

(written by the composers)

The Storm - Jessica Kingery

Juniper - Tyler Taylor

It is known that scent is the sense that has the strongest connection to memory. I named the piece *Juniper* because of the powerful sentiments the smell of juniper inspires in me. The aroma takes me back to my summers spent in Sewanee where I met my good friend Ryan. The piece profiles obstacles, frustrations, and ideas that Ryan and I had in common.

Asphalt - Justin Giarrusso

A great expanse of asphalt that summons cars that hurtle toward the horizon with radios blaring, the open highway embodies freedom and the American spirit. Gritty and Rock-and-Roll-infused, *Asphalt* is a postcard of that iconic American highway, Route 66, reaching into the distance toward new possibilities and freedom.

Interspersions - Matt Wetmore

Interspersions is a trio for flute, violin, and piano, that juxtaposes conventional notation with spatial notation, and mixes the what would be expected from each.

Trio in G Major - Kyle McKay

This piece was inspired by feelings of misunderstanding, loneliness, and the imperfections of happiness. I would like to dedicate this performance to my mother, whose birthday is today, and also to my friend Caitlin Edwards, who inspired me to explore the possibilities of the violin.

Contents - Chris Kincaid

Conyer Clayton is an American poet living in Canada. Her poetry is alive; filled with imagery of experience. *Contents* speaks of the soul through an exploration of nature. The act of living brings out a wealth of emotion, and often that emotion can take an unexpected turn.

Contents - Conyer Clayton

The river teems eyeless and unseeing, blind
swimmers gilled and transparent, clouded
over, scaled. Our eyes are made to see
crickets groping in darkness, stumbling
over hermaphroditic newts. Bats cling
and water drips, build build build.

Have you lived

in midnight creek beds? Swam
in blackness with white swans and ducks?
Felt their webbed legs on your saturated skin
as you float on the silted rock bottom?

Have you felt the contents of the world?

Water spiders skimming a surface
slick with oil and yesterdays egg and bacon
grease, fried bananas and fish.

I saw the leaves sitting blackened
the fall of the blackbird into another's nest, strangers
at their bus stops rearranging scarves.

I've seen branches
against moonlit stars,

a flock missing a leader, wandering
aimless in crowded skies.

Red Sky in Morning - Uadani Buttó

The title of this piece comes from the saying: "Red sky in morning, sailor take warning, Red sky at night, sailor's delight." I came across a Bible verse that paralleled this saying in Matthew 16:1-3 *The Pharisees and Sadducees came to Jesus and tested him by asking him to show them a sign from heaven. He replied, "When evening comes, you say, 'It will be fair weather, for the sky is red,' and in the morning, 'Today it will be stormy, for the sky is red and overcast.' You know how to interpret the appearance of the sky, but you cannot interpret the signs of the times.* Plenty of arguments have been brought up about the end of the world, an apocalypse, etc. There are plenty of signs according to the Bible that show Jesus' return is near (Ex: 2 Timothy 3:1-5, Isaiah 5:20, Daniel 12:4, Matthew 24, and many more). The sky is red in the morning... the time is near. Stay attentive, don't be deceived, and keep your faith in Jesus Christ during these tough times.

the Jabberwock sets Lewis Carroll's (1832–1898) "Jabberwocky" from *Through the Looking-Glass and What Alice Found There* (1872).

Although commonly thought of as a nonsensical poem, "Jabberwocky" is actually a narrative poem that uses carefully synthesized words. In this poem, Carroll describes a normal afternoon where the animals, such as the borogoves and the mome raths, go about their business. The protagonist of the story then encounters the Jabberwock, a make-believe and rumored creature, while he is resting by the Tumtum tree. Through a battle, the Jabberwock is slain by the protagonist. In the end, however, everything returns to its normal state, as if nothing happened.

Described as "imaginative" (Dan Visconti, composer) and "colorful" (Jani Parsons, Fifth House Ensemble), *the Jabberwock* balances drama and whimsy in its setting of the text.

Jabberwocky - Lewis Carroll
'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought,
So rested he by the Tumtum tree,
And stood a while in thought.

And, as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One two! One two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
Oh frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe.

Shatter - Bryce Fuhrman

As trumpet is my primary instrument, I have always had a certain affinity for the instrument (despite many frustrating practice sessions in my undergraduate days). *Shatter* is my first work for an ensemble of trumpets; I have attempted to compose something idiomatic for the instrument but also bring something new to the repertoire. The title refers to the way the five voices interact, with individual voices briefly emerging from the ensemble, creating an angular sort of texture. *Shatter* was composed in 2013 in Louisville, Kentucky.

Dangerous New Avenues - Justin Giarrusso

Dangerous New Avenues is a riddle and a question. Delving into the realm of bioethics, the poem calls into question the ramifications of careless use and misuse of biotechnology. With so much power at our fingertips, we have the ability to tamper with life's source code, the very Strands of Life: DNA. This unsettling contemplation leaves one question: "We play, but can we play the Part?"

Dangerous New Avenues - Justin Giarrusso
we play the Fates
cutting the Strands of Life
manipulating
toying with powerful Forces

we play the Clock repairman
changing the internal Mechanism
of the timeless Clock
switching gears
slowing the ticking to a halt

we play the Learnèd
striking too quickly a deal
coupling with Mephistopheles
tampering with a world at rest
digging ourselves in deep

we play
we play
we play

Crucible - Kris Peysen

A crucible is a container in which various metals are melted in order to shape them into something new. They are subjected to intense heat, which will make them malleable and thus able to be shaped into the desired configuration. I titled my piece *Crucible* because, much like the metals, my musical material undergoes a similar transformation. The piece starts out very fragmented, but also full of energy, as if unknowing of how to progress. Eventually the piece settles into a calmer section, where various melodies and motives are allowed to breathe for the first time. From this repose comes, for the first time, a firm sense of direction for the piece, so that when the energy of the first section makes a return, it is now focused. The overall trajectory of the piece is one of disparate motives being subjected to a crucible - they start out chaotic, begin to find meaning in the mixing and intermingling of themselves, and finally are able to explode into a thinly-focused rage.

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Thursday, April 3, 2014
3:00 p.m.
Bird Recital Hall

CONVOCATION

PROGRAM

Rhapsody — Wilson Osborne

David Gould, *bassoon*
(student of Matthew Karr)

Fantasy in d minor for solo flute — Georg Philipp Telemann (1681-1767)
I. Dolce
II. Allegro
III. Spirituoso

Abigail Reed, *flute*
(student of Kathleen Karr)

Three Pieces for Solo Flute — Pierre-Octave Ferroud (1900-1931)
II. Jade

Jessica Majors, *flute*
(student of Kathleen Karr)

Guitar Concerto — Heitor Villa-Lobos (1887-1959)
II. Cadenza
Valses Poeticos — Enrique Granados (1867-1916)
I. Vivace molto
II. Melodioso
III. Quasi ad libidum (sentimental)

Alberto Abril, *guitar*
(student of Stephen Mattingly)

Nocturnes, Op. 4, No. 1 — Johann Kaspar Mertz (1806-1856)

Jason Sierkowski, *guitar*
(student of Stephen Mattingly)

Prelude and Allegro — Santiago de Murcia (1673-1739)

Ray Powell, *guitar*
(student of Stephen Mattingly)

Three Pieces — Gaspar Sant (1640-1710)
I. Pavanas
II. Espanoleta
III. Cananos

Stuart Wicke, *guitar*
(student of Stephen Mattingly)

Partita No. 2, BWV 1004 — Johann Sebastian Bach (1685-1750)
I. Allemande

David Cecil, *alto saxophone*
(student of Adam McCord)

Sonata — Jeanine Rueff (1922-1999)
III. Prestissimo

Nathaniel Cucilovic, *saxophone*
(student of Adam McCord)

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UNIVERSITY OF
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Thursday, April 3, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Sonata No. 15 in D Major, Op. 28 — Ludwig van Beethoven (1770-1827)
I. Allegro

Paige Harpring, *piano*
(student of Dror Biran)

Jeux for Flute and Piano — Jacques Ibert (1890-1962)
II. Tendre

Michelle Schapmire, *flute*
(student of Kathleen Karr)
Debbie Dierks, *piano*

Sonata in F minor — Georg Philipp Telemann (1681-1767)
Allegro

Katie Saylor, *bassoon*
(student of Matthew Karr)
Debbie Dierks, *piano*

Tableaux de Provence — Paule Maurice (1910-1967)
I. Farandole fes Jeunes Filles
II. Chanson pour ma Mie
III. La Bohemienne

Adam McIntyre, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Premier Quatour, Op. 53 — Jean-Baptiste Singelee
III. Allegro Vivace
IV. Allegretto — rev. Paul Wehage

Nathan Cucilovic, *soprano saxophone* Jake Daniels, *alto saxophone*
Allen Schultz, *tenor saxophone* Adam McIntyre, *baritone saxophone*
(students of Adam McCord)

Four for Four — Jorge Montilla
3. Son — (b. 1977)

Cardinal Clarinet Quartet
Lucas Hampton, Heather Shelton, Nichelle Wolfe & Walter Yee, *clarinets*
(students of Dallas Tidwell)

Solo Pour Cor avec harpe — Francois-Adrien Boieldieu
(1775-1834)

Ian Wolfe, *horn*
(student of Bruce Heim)
Roseanna Shafer, *harp*

Lark — Mikhail Glinka
(1804-1857)

Roseanna Shafer, *harp*
(student of Carol McClure)

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UNIVERSITY OF
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presents

University Jazz Ensemble II

Jerry Tolson, ***Director***

Thursday Evening
April 3, 2014
8:00 p.m.
Comstock Concert Hall

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Thank you.

Jazz Ensemble II Personnel

Jerry Tolson, *conductor*
Arabo Bey, *graduate assistant*

Saxophones

Jake Daniels, *alto*	Cincinnati, OH
Isadora Nonato de Pina, *alto*	Brasilia, Brazil
Jeff Endly, *tenor*	Dallas, TX
Nolan Aud, *tenor*	Owensboro, KY
John Walker, *baritone*	Albuquerque, NM

Trumpet

Arabo Bey	Pittsburgh, PA

Rhythym

Matt DeVore, *piano*	Louisville, KY
Shawn Knabel, *guitar*	Louisville, KY
Isaac Poole, *bass*	Louisville, KY
Price McGuffey, *drums/vibes*	Louisville, KY
Pedro Augusto, *drums/vibes/percussion*	Brasilia, Brazil

PROGRAM

Four	Miles Davis (1926-1991) Arr. by Mark Taylor
Salsa Caliente	Chris Sharp
Bradley's Revenge	Dean Sorenson
Saxomania	Lennie Neihaus (b. 1929)
The Night Has A Thousand Eyes (1948)	Buddy Bernier & Jerry Brainin (1910-1983)(1916-2000) Arr. by Roger Holmes
Bag's Groove	Milt Jackson (1923-1999) Arr. by Mark Taylor
Saxidentally	Lennie Neihaus
Boogie Lou	Paul Baker
Trofeo de Bolos	Craig Skeffington

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064

UNIVERSITY OF
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SCHOOL OF MUSIC

presents

David Jaffe, *trumpet*

(Student of Michael Tunnell)

with

Jessica Dorman, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Friday Evening
April 4, 2014
8:30 p.m.
Comstock Concert Hall

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Sonata No. 8 "Detta del Nero" — Girolamo Fantini (1600-1675)

12 Heroic Marches — Georg Philipp Telemann (1681-1767)
- 5. L'Armement
- 6. L'Amour
- 7. La Vigilance

Air De Bravoure — Andre Jolivet (1905-1974)

INTERMISSION

Trumpet Concerto in E — Johann Nepomuk Hummel (1778-1837)
- I. Allegro Con Spirito
- II. Andante
- III. Rondo

Fantaisie Brillante — J. B. Arban (1825-1889)
- Introduction
- Theme
- Var. I
- Var. II
- Var. III

PROGRAM NOTES

Sonata No. 8 "Detta del Nero" — **Girolamo Fantini (1600-1675)**

Prior to Fantini, the trumpet played a vital role in one's survival, particularly in the battlefield. It was also used as a form of communication, as the trumpets' blast could be heard over a great distance.In addition to militaristic use and communicative qualities, the trumpet was also used in ceremonial processions. However, it was thanks to Girolamo Fantini that the trumpet's role expanded to become an art form. He was known to play the trumpet with virtuosity and grace, and introduced the world to the trumpet's singing qualities. Cesare Bendinelli, a predecessor of Fantini, wrote *Tutta l'arte dlla trombetta* (1614), which was the first "method book" for trumpet. However, it is more of a historical artifact than a method book, giving us insights into the way the trumpet was used. It further signifies its' militaristic qualities. Fantini wrote a method book, *Modo per imparare a sonare di tromba* (1638). The difference is remarkable in terms of how Bendinelli and Fantini treated the trumpet. Bendinelli's work was a product of his time and the trumpet's tradition, while Fantini's work is a glimpse into the future, as the trumpet is more vocal and virtuosic.

Fantini was in need of repertoire to showcase his new aural vision of the trumpet, so he created the works himself. In addition to being a virtuoso, Fantini delved into the compositional aspect of music, creating a plethora of works showcasing the trumpet. His *Sonata No. 8* contains several short sections with varying tempos, time signatures, and is bookended with lyrical playing. The inner sections provides contrast with energy and buoyancy. One technique that stands out with Fantini, are his trills. They are "huffing" trills and are imitated from vocalists. This shows the desire of Fantini to introduce the trumpet as a singing instrument, something he wonderfully achieved, as he sparked the "Golden age of the Trumpet".

12 Heroic Marches — **Georg Philipp Telemann (1681-1767)**

Thanks to Telemann's infatuation with music at an early age, he became one of the most prolific composers, not only for the trumpet, but of all time. After just two weeks of piano lessons and singing lessons at age 10, Telemann was hooked with the music he heard. He went on to teach himself violin, recorder, and zither. Having no formal composition instruction, he wrote his first opera, *Sigismundus*, at age 12. His parents were against Telemann longing for a career in music and took away his instruments. However, Telemann continued composing, something that was unknown to his parents. At school his teachers became aware of his skills and desire

to continue music, and formally introduced him to music theory. Still, his parents urged him to choose other careers and encouraged Telemann to enroll in the University of Leipzig. Where he studied law. Fortunately, he continued to defy his parents wishes, go with his instincts, and became one of the most influential composers ever.

During Telemann's career, he reached a height of popularity and respect not matched by many composers. A good friend of J. S. Bach, Telemann was named the godfather of C.P.E. Bach. J.S. Bach was known to purchase Telemann's works to study his compositional style and techniques. Bach was also know to arrange several of Telemann's works for organ (these can be found towards the end of BWV). While Telemann might have had great fortune with his colleagues and popularity, his personal life was quite different. His first wife died shortly after their marriage, and his second wife left him after she had several affairs. Still, Telemann is remembered as a composing legend, composing over 3,000 works.

Telemann's *Heroic Marches* are composed for trumpet, strings, and continuo. They are a collection of 12 marches, which vary from heroic, as the title implies, to a very lyrical style. They are typically performed three movements at a time, creating a typical concerto like form: fast/slow/fast. Each march is entitled with an adjective that to help create the character Telemann desired. In addition to his *Heroic Marches*, Telemann wrote several concertos for trumpet. Thanks to his writings, along with his companions Bach and Handel, the trumpet flourished in the Baroque era.

Air De Bravoure

Andre Jolivet
(1905-1974)

Jolivet, born in Paris, was a late bloomer in the music world, not starting with the Cello until the age of 14. His parents, one a painter and one a pianist, encouraged Jolivet to delve in the art of teaching, as opposed to the arts themselves. He went to a teachers college and didn't fully commit to music as a profession until after he served three years in the war. Jolivet became fascinated with atonal music thanks to Schoenberg. Jolivet furthered his knowledge of acoustics and atonal harmony when he studied formally with Edgard Varese. Jolivet was fond of like-minded composers such as Olivier Messiaen, and Daniel Lesur. Together they formed *la spirale,* an avant-garde chamber music society eventually evolving into the group *La jeune France.* One characteristic that distinguished Jolivet from other composers was his extreme variance of style throughout his career. His initial yearnings were to compose music for the theater and ballet. As he took a liking to Schoenberg, his period of atonality emerged. Later his mindset evolved to that of music representing its' most natural and ancient forms. This music was more simplistic at the core. Jolivet then ended full circle with a resurgence of his youth. He wrote for the theater and became the

musical director of the *Comedie Francaise.* Jolivet then taught composition at the Paris Conservatoire in 1961.

Air de Bravoure was written in 1953. The main fanfare-like theme moves through keys with great fluidity. Jolivet makes use of extreme dynamic shifts to create suspense and signify a minor shift in style. The Largement section towards the end of the work creates a great deal of intensity driving to the finish.

Trumpet Concerto in E — **Johann Nepomuk Hummel (1778-1837)**

On New Year's Day, 1804, Anton Weidinger performed Hummel's Trumpet Concerto in E as *tafelmusik* for the court in Esterhazy. Weidinger was a passionate musician, striving to create a new legacy for his love: the trumpet. He added holes on the trumpet to allow the instrument to function as a fully chromatic instrument. In Weidinger's time, the trumpet was in limbo. It had declined from an era of prominence to an era where it acted as a mere double for the Timpani. While Weidinger wasn't the first inventor of the keyed trumpet, he was the most virtuosic keyed trumpeter and did everything in his power to bring the instrument to the forefront, by encouraging his friends, Haydn and Hummel, to compose concertos for this new instrument in 1796 and 1803, respectively.

Johann Nepomuk Hummel shares striking similarities to Wolfgang Amadeus Mozart. Both were child prodigies, who were taught and reared by their fathers. Similar to Mozart, Hummel toured with his father at a young age. A pre-teen Hummel was then taken under the tutelage of Mozart. Hummel later studied with Albrechtsberger, Haydn, and Salieri. Hummel's claim to fame was his unparalleled virtuosity on the piano, which evolved into his *Piano School.* Hummel wrote a treatise on piano ornamentation, for which much can be learned about how he preferred his music to be performed. Trills were signified with a wavy line above the note, and performed starting on the fundamental pitch, either trilling up or down, with no termination. This gives great insight into the performance practice of Hummel's Trumpet Concerto.

Hummel's *trumpet Concerto in E* is a typical three movement Classical concerto. Today it is commonly performed in the key of Eb. The first movement, *Allegro con Spirito,* contains two themes, one heroic in nature, and one more *cantabile.* The second movement, *Andante,* is where Hummel makes use of his expertise in ornamentation. He uses trills and turns to create a sense of warmth and to showcase what was now possible on the keyed trumpet. The final movement, *Rondo,* is a chance for the performer to be more virtuosic in nature, with a combination of flourishing lines and lyrical passages.

Fantaisie Brillante

J. B. Arban
(1825-1889)

In 1864 Abraham Lincoln was elected for his 2nd term as president, Richard Strauss was born, and Jean Baptiste Arban changed the way the world would forever treat the *cornet a pistons.* He published his *Complete Conservatory Method* with several goals in mind, but one over-arching theme: "In Defense of the Cornet." Arban attended the Paris Conservatory, studying trumpet under Francois Dauverne. He later became the cornet professor at the Paris Conservatory. In the preface of his method, we find that Arban sought to earn the much deserved respect for the cornet. "The masses treated the instrument with supreme indifference, while the time-honored antagonist-routine- contested its qualities and strove hard to prohibit their application." Covering all aspects of playing, Arban's method should be used to enable one to perform with a beautiful even tone, even on the most demanding of passages, according to Arban. His method is a staple in many brass player's diet, and is used by nearly all trumpeters.

Fantaisie Brillante is a theme and variations work. Arban's method contains twelve theme and variation pieces which will allow the performer to showcase their musicality. With a *dolce* theme, dark introduction, and virtuosic variations, *Fantaisie Brillante* ranges from soothing to exciting.

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Saturday, April 5 - 2:00pm (Comstock Concert Hall) $
Music eX Series: Solo Piano - Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Saturday, April 5 - 8:00pm (Comstock Concert Hall) $
Jazz Ensemble I with Special Surprise Guests, Alumni, Jazz Faculty and Friends will celebrate John La Barbera's retirement with a concert not to be missed - $20 for general admission at the door, $5 for students with ID.

Monday, April 7 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Monday, April 7 - 8:00pm (Comstock Concert Hall)
University New Music Ensemble

Wednesday, April 9 - 8:00pm (Comstock Concert Hall)
University Concert Band & Community Band

Thursday, April 10 - 3:00pm (Comstock Concert Hall)
Grawemeyer Award for Music Composition Winner Djuro Zivkovic Lecture

Thursday, April 10 - 8:00pm (Comstock Concert Hall)
University Symphonic Band & Wind Symphony

Sunday, April 13 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: Debussy Trio with Suzanna Guzmán, mezzo-soprano - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

Sunday, April 13 - 7:00pm (Comstock Concert Hall)
Macauley Chamber Music Competition Winners Recital

Monday, April 14 - 7:00pm (Bird Recital Hall)
University Jazz Repertory Ensembles

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Matthew Madonia, *violin*

(Student of J. Patrick Rafferty)

with

Adrienne Fontenot, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Friday Evening
April 4, 2014
7:00 p.m.
Comstock Concert Hall

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PROGRAM

String Force (2010) — Joan Tower (b. 1938)

Partita No. 2 in D minor, BWV 1004 — Johann Sebastian Bach (1685-1750)
Ciaconna

Sonata No. 3 in D minor, Op. 27, No. 3, "Ballade" — Eugène Ysaÿe (1858-1931)

PAUSE

Violin Sonata No. 3 in D minor, Op. 108 — Johannes Brahms (1833-1897)
Allegro
Adagio
Un poco presto e con sentimento
Presto agitato

PROGRAM NOTES

String Force (2010) **Joan Tower**

Joan Tower (born 1938) is one of the most recognized American composers of the 20th and 21st centuries. In 1990, she became the first woman to win the University of Louisville's prestigious Grawemeyer Award for *Silver Ladders*, which was written for the St. Louis Symphony, where she was the composer in residence from 1985-88. In 2008, her album titled Made in America won three Grammy Awards: Best Orchestral Performance, Best Classical Album, and Best Classical Contemporary composition. The Nashville Symphony, with conductor Leonard Slatkin, recorded the album. She is currently the Asher B. Edelman Professor of Music at Bard College, and serves on the Artistic advisory panel of the BMI foundation.

String Force is a solo violin piece commissioned by the International Violin Competition of Indianapolis for the 2010 Competition. This piece is designed to test the limits of pitch, dynamic, and timbre of the violin. The performer is tested with chromatic runs, fast passages of double stops, and irregularity of both meter and tempo. *String Force* is not motivated by catchy tunes. Instead, the piece is motivated by rhythm and new sections of technical ideas, all interwoven into very complex melodic material. The work is never static. It is always moving toward minor climactic events, which build on each other until the final note.

Partita No. 2 in D minor, BWV 1004 **Johann Sebastian Bach**

Johann Sebastian Bach (1685-1750) was a German composer and musician of the Baroque period. He was a master of counterpoint, and his works display a depth and beauty that are almost unrivaled. His compositions include organ works, keyboard suites, solo instrumental music, cantatas, passions, and even a mass. Following his death, however, his works were all but forgotten. It wasn't until 1829, when Felix Mendelssohn performed the St. Matthew Passion, that Bach's compositions began to receive the recognition they deserved.

In 1720 he wrote six solo pieces for the violin, which include three sonatas and three partitas. The Partita no. 2 in D minor, BWV 1004 is derived from the French dance suites of the 17th century. In this partita, Bach used the movements of *Allemande, Corrente, Sarabande,* and *Giga* as the first four movements. However, Bach moved away from a traditional partita layout when he added the *Ciacconna* as the final movement. By itself, the *Ciaconna* is a testament to Bach's architectural mastery and dramatic sensitivity. The 15-minute movement runs the entire gamut of the emotional spectrum, while simultaneously challenging the performer with its technical severity. Typical of a chaconne, this work opens with a ground bass that permeates the entire movement, always being built upon with each successive variation. The movement can be divided into three distinct sections. An intense opening in D minor sets in motion a constant crescendo of ideas culminating in a massive arppeggiated realization of Bach's chord development. Following a cadence in D minor, the movement flows into a pastoral D major section. This middle section displays a more quiet intensity in contrast to the bombastic drama of its minor counterparts. The major section is followed by a D minor closing section, which ends with a restatement of the opening bars cadenced with a unison D.

Sonata No. 3 in D minor, Op. 27, No. 3, "Ballade" — Eugène Ysaÿe

Eugène Ysaÿe (1858-1931) was a celebrated violinist who studied with notable teachers such as Henri Vieuxtemps and Henryk Wieniawski. He maintained a brilliant career as a performer until the First World War, when conflict and poor health caused him to turn his focus toward composition and conducting. As a result, he conceived his own answer to Bach's six solo violin sonatas and partitas in 1923-24. He dedicated each of the six sonatas to six young virtuosos, who would all become successful violinists in the coming years. Ysaÿe dedicated his third sonata to Romanian violinist Georges Enesco. Ysaÿe tried to embody and capture Enesco's personality in the pages of the work, the Sonata no. 3, Op. 27 no.3; the "Ballade."

Unlike the previous two sonatas, the "Ballade" stands as a single movement. However, it still contains the bravura and emotion found in the multi movement sonatas. The rhapsodic work begins with in a slow recitative, which builds on poignant half step relationships and haunting dissonances. The Lento opening section continues to build until a cadence in D minor launches the music immediately into the movement's main theme. This animated Allegro section retains the haunting quality of the opening while it adds a dotted rhythmic component that energetically propels the music forward. The music is technically very challenging, but it is undeniably violinistic, which is a testament to Ysaÿe's mastery of both violin performance and composition.

Violin Sonata No. 3 in D minor, Op. 108 — Johannes Brahms

Johannes Brahms (1833-1897) was a German composer who showed immense talent at a young age. He began composing at the age of 15, and was praised by Robert Schumann as "one of the chosen" by the age of 20. He was a master of nearly all forms of composition, writing symphonies, concertos, chamber works, and even a large choral work *(A German Requiem).* Musical composition did not come easy for Brahms, however. He struggled for nearly 20 years to complete his first symphony, and he was known for destroying works that did not meet his personal satisfaction. However, he still remains one of the most well known, and widely played, composers of the 20th century.

Brahms' Violin Sonata no. 3 in D minor, Op. 108 is work that moves from brilliant to heart wrenching and back again. The first movement, though titled as *Allegro,* is not a fantastic show of violin technique, rather it is a musical conversation between the violin and piano. The *Adagio* is rich with emotion and shows the violin's connection to the human voice with its lyricism. The third movement, *Un poco presto e con sentiment* takes the usual place of the scherzo movement. In this movement the violin and piano trade a simple staccato theme while providing increasingly complex interjections. The sonata ends with a *Presto agitato,* which is wildly energetic, and shows off the technical brilliance of both the violin and piano.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Kyle McCoy, *percussion*

(Student of Greg Byrne)

with

Jecorey Arthur, *marimba*

Travis Nestor, *marimba*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 5, 2014
4:00 p.m.
Bird Recital Hall

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PROGRAM

Fanfare for Djembe (2014) — Kyle McCoy (b. 1990)

Land (2002) — Takatsugu Muramatsu (b. 1978)

A Minute of News (1990) — Eugene Novtney (b. 1960)

Rain Tree (1981) — Toru Takemitsu (1935-1996)

Jecorey Arthur & Travis Nestor, *marimbas*

Three Congations (2012) — Brad Dutz (b. 1960)

Side by Side (1989) — Michio Kitazume (b. 1948)

Northern Lights (1989) — Eric Ewazen (b. 1954)

PROGRAM NOTES

Fanfare for Djembe (2014) — **Kyle McCoy**

I wrote *Fanfare* specifically for this recital. West African music was a substantial portion of my undergraduate study, and I was fortunate enough to continue studying it here in Louisville. This year I purchased a beautiful djembe from the Ivory Coast and decided to write a brief piece to open the program that would showcase the diverse vocabulary and tremendous power of the drum.

Land (2002) — **Takatsugu Muramatsu**

Land is a beautiful marimba solo firmly rooted in the pentatonic flavor of Japan. The piece is a theme and variations; the theme is stated clearly after a brief introduction, and is transformed through several different keys and several different rhythmic treatments.

A Minute of News (1990) — **Eugene Novtney**

In 1989 Eugene Novotney was wandering through Ensenada, Mexico looking for live music. He wound up following a group of musicians, one of which was a man carrying a ragged, broken snare drum and an assortment of sticks and mallets. Without knowing what to expect, he was surprised when the drummer managed to create a rich, musical groove with such meager equipment. Inspired by music of such humility, this piece was written immediately thereafter in 1990 for Stuart Saunders Smith's *The Noble Snare* collection.

Rain Tree (1981) — **Toru Takemitsu**

Rain Tree was inspired by a short story by Kenzaburo Oe. A rain tree is a type of tree with very small, densely-packed leaves that are capable of storing water long after the rainy season has passed, creating its own rainfall and maintaining the life around it. Takemitsu saw metaphor for life within this innocuous example of the water cycle, and penned this piece and several others on the concept.

Three Congations (2012) — **Brad Dutz**

Three Congations is an exploration of the timbral diversity of a set of conga drums. Most of the piece is based over a rhythmic ostinato with one hand, freeing the left hand to create intertwining lines. This result is a subtly swirling conversation between drums and hands.

Side by Side (1989) — **Michio Kitazume**

Side by Side is a work for multi-percussion consisting of collections of episodic material, cells of rhythmic ideas that are repeated and elaborated upon, only to be quickly passed by and forgotten. The piece is fairly aleatoric – all instruments prescribed are merely suggestions, and many repeats are left up to the discretion of the performer, so the duration of the piece differs considerably from performance to performance.

Northern Lights (1989) — **Eric Ewazen**

This work began as Ewazen's attempt at a musical depiction of the aurora borealis. During the opening stages of the piece, his mother passed away, and the piece instead took on the role of a catharsis. Programmatically, the stages of grief can be heard clearly throughout the piece; the marimba can be heard mourning, sobbing, shouting out in anger, but ultimately as time passes the unrest settles and the piece transforms into a celebration of a life lived.

Special Thanks: Dr. Greg Byrne and Mr. Dick Sisto for the opportunity to continue learning and growing as a percussionist and musician, and all of the knowledge I've gained as a performer and educator from them. The many ensemble directors I have had the opportunity to play under, past and present, who are too numerous to list, who have taken me around the world and opened my eyes to so much music. The UofL Percussion Studio, for the friendships and memories I have been afforded here. And my family, who have never questioned the directions I have taken in music, who have attended as many concerts as possible, and who have paid for more sticks and mallets and guitar strings and assorted instruments than I could probably begin to count. So many thanks to all of you for helping me get to this point; you have all been a significant part of my success.

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SOM
2014
066

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents

Clay Parler, *trumpet*

(Student of Herb Koerselman)

with

Jessica Dorman, *piano*

Emily Howes, *soprano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 5, 2014
2:00 p.m.
Bird Recital Hall

PROGRAM

from the oratorio *Samson*, HWV 57 — George Frideric Handel (1685-1759)
"Let the Bright Seraphim"

Trumpet Concerto in E-flat Major, Hob.VIIe:1 — Franz Joseph Haydn (1732-1809)
I. Allegro
II. Andante
III. Allegro

Der Erlkönig — Franz Schubert (1797-1828)

PAUSE

deth-jazz — Matthew Wetmore (b. 1989)

Nightsongs — Richard Peaslee (b. 1930)

Rose Variations — Robert Russell Bennett (1894-1981)
Introduction: The Garden Gate
Theme: Carolina (Wild) Rose-
Variation I: Dorothy Perkins (Rambler) Rose-
Variation II: Frau Karl Druschi (White) Rose-
Variation III: Cinnamon Rose (With Humming Birds)-
Variation IV: American Beauty (Red) Rose

PROGRAM NOTES

from the oratorio *Samson*, HWV 57 **George Frideric Handel**
"Let the Bright Seraphim"

George Frideric Handel entered the University of Halle in 1702 as a Law student; however, his real interest lay with music. The following year, Handel headed off to Hamburg where he accepted a job in an opera house. After several years of travel and composition in Rome and Hamburg, 1714 marked the year that Handel established himself full-time in London.

Following the premiere of what was arguably his most successful oratorio, *Messiah*, Handel launched a new work: *Samson*. The first drafts of this work were composed in October of 1741, before *Messiah*, and it wasn't until a year later that it was completed by the addition of the soprano aria "Let the Bright Seraphim." *Samson*, referring to biblical text, tells the story of a famous haircut, the downfall of a flawed hero, and is perhaps the most overtly dramatic of any Handel opera or oratorio. "Let the Bright Seraphim" comes at the conclusion of the work and serves to redirect the story towards a hopeful ending. Composed for soprano, trumpet, strings, and continuo; it is a joyful and virtuosic aria, making radiant use of the obbligato trumpet, the instrument alluded to in the text.

Concerto in E-flat Major, Hob. VIIe: 1 **Franz Joseph Haydn**

It may be because Haydn was not a virtuoso performer himself that he showed little interest in composing solo concertos. This isn't to say he lacked skill; rather he wasn't a showman by nature. Haydn's works include one hundred and eight symphonies, sixty-eight string quartets, and forty-seven piano sonatas, yet the catalog of his complete works only lists seventeen concertos he took over three decades to compose; nearly all of which have been lost. Of the five that remain, the concerto for trumpet is by far the most popular.

This is the last concerto of Haydn's career, and was written near the end of his life when his interest had turned more toward vocal music. It was prompted sometime in 1796 by a request for a concerto from Anton Weidinger, a trumpet player in the Vienna Court Orchestra. Weidinger had championed a new instrument: a keyed trumpet, capable of filling in the gaps between the notes of the natural series. These padded keys, much like a modern saxophone, provided the missing chromatic notes. The opening movement is showy and vibrant. The slow movement is lyrical, similar to the melodic nature of "The Creation," which Haydn began the same year. The exciting finale suggests that Haydn, though in his later years, had not forgotten how to bring down a house.

Der Erlkönig **Franz Schubert**

Franz Schubert was born in Vienna, Austria just as the classical era was coming to a close. He was the iconic bohemian artist, fully dedicating himself to the arts rather than chasing money. Schubert was greatly influenced by composers like Mozart and Beethoven, but also by German romantic poets. One such poet was Johann Wolfgang von Goethe. Schubert was so influenced by Goethe's poem, Der Erlkönig, he decided to set it to music.

Der Erlkönig, or The Elf King, is a malevolent creature depicted in various

German and Scandanavian songs and poems; often appearing as a bringer of death. Schubert composed this piece in the form of a lied, or art song, and it gained widespread popularity in the nineteenth century. The work narrates the story of a father bringing his son home on horseback, as depicted by the relentless triplets in the piano. The son cries out at sight of the Erlkönig, who is trying to coerce the son to go away with him. The father continually replies to his son's cries that there is nothing to be afraid of; the son must be seeing things. Eventually the Erlkönig reveals his malicious intentions and deals the child a fatal wound. Originally composed for tenor and piano, the song translates well to solo trumpet.

deth-jazz — **Matthew Wetmore**

Matt Wetmore is an up and coming, modern composer. Though only twenty-four, he has championed many musical settings. His compositions include works for string quartet, orchestra, wind band, solo instrumentalist, and, in particular, choir.

This work exemplifies Wetmore's keen sense of observation. Upon hearing various extended techniques demonstrated by brass musicians, he decided to compose a solo work for trumpet. The piece includes various pitch bends, pedal tones, and growls; all of which are used in a uniquely musical and exciting way.

deth-jazz was commissioned in 2010 by a friend who plays trumpet.

Nightsongs — **Richard Peaslee**

Richard Peaslee has written extensively for theatre in New York, London and Paris. He has also composed for various jazz ensembles, dance works, and television. Peaslee has served on the faculty of the Lincoln Center Institute and New York University's Music Theatre Program. In addition to his numerous scores for Broadway and regional theatres, he has composed a number of concert works.

Nightsongs was commissioned by trumpeter Harold Lieberman for a recital at Carnegie Hall in 1973. It is one of very few concert pieces composed specifically for solo flugelhorn, and features the dark, lyrical quality of the instrument. The music transitions between different dramatic sections and exploits the different characteristics between the flugelhorn and the trumpet. The work can be performed on with a large string section, chamber orchestra strings, or as it is here with piano.

Rose Variations — **Robert Russell Bennett**

Best known for his orchestration of several well-known Hollywood and Broadway musicals by Jerome Kern, George Gershwin, Irving Berlin, Cole Porter, and Richard Rodgers; Robert Russell Bennett is an American composer. In 1957 and 2008, he received Tony Awards in recognition of his orchestrations. Outside of his orchestrations, Bennett composed nearly 100 original compositions for orchestra, keyboard, chamber works, and wind band.

Rose Variations was premiered in New York in 1955 with the cornet soloist Jimmy Burke. The work was originally scored for cornet (trumpet) and concert band. The piece was very popular with cornet soloists in the 1950's and 1960's but went out of print for many years; however, due to popular demand, and the urging of the International Trumpet Guild, the work returned. *Rose Variations* is composed in a theme and variations form. It is divided into several sections, each depicting a different personality, or rose.

no recording yet

UNIVERSITY OF
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SCHOOL OF MUSIC

presents the

COLLEGIATE CHORALE

Kent Hatteberg, *conductor*

featuring

Won Joo Ahn, *conductor*
Student of Kent Hatteberg

and

CARDINAL SINGERS

Kent Hatteberg, *conductor*

KENTUCKY AMBASSADORS OF MUSIC DAY

Margaret Comstock Concert Hall
Sunday Evening
April 6, 2014
6:00 P.M.

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COLLEGIATE CHORALE

Glory to God in the Highest (1958) — Randall Thompson (1899-1984)

Short is Time (2009) — Forrest Pierce (b. 1972)

O Crux (1977) — Knut Nystedt (b.1915)

Kalinda (2002) — Sydney Guillaume (b.1982)

Won Joo Ahn, *student conductor*

Music Down in My Soul (2002) — Spiritual, arr. Moses Hogan (1957-2003)

Elliot Eckel, *piano*
Won Joo Ahn, *student conductor*

CARDINAL SINGERS

A Tribute to Stephen Foster

Camptown Races (1850) — Stephen Foster (1826 - 1864) arr. Jack Halloran

Hard Times (1855) — Stephen Foster, arr. Craig Hella Johnson

Cody Martin, Kelly Welding,
Emily Yocum, Carlisle Schoner,
Nicholas D. Gray, Tyler Dippold, Dylon Crain, *soloists*

Nelly Bly (1850) — Stephen Foster, arr. Jack Halloran

My Old Kentucky Home (1853) — Stephen Foster, arr. Donald Moore

Didn't My Lord Deliver Daniel? (1999) — Spiritual, arr. Moses Hogan (1957 - 2003)

Haley De Witt, Jessica Banet, Carlisle Schoner, *soloists*

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Haley De Witt
Erin Shina
Sarah Tubbesing*
Kelly Welding

Soprano 2
Won Joo Ahn*
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Tenor 1
Cody Martin
Sam Soto
Blake Wilson

Tenor 2
Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton*

**graduate student*
#UofL faculty

Alto I
Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee#

Alto 2
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

Bass 1
Bradley Detro
Nicholas D. Gray
Alex Kapp
Ethan James McCollum
Nick Peak

Bass 2
John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

Collegiate Chorale

Kent Hatteberg, *director*

Won Joo Ahn, Sarah Tubbesing, Andrew Wheaton, *graduate assistants*

Soprano I
Danielle Curtsinger
Jeannie Hankins
Audrey Manis
Jody McCaffery
Erin Shina
Sarah Tubbesing*
Madison Whelan

Soprano II
Won Joo Ahn*
Kim Hajdalenko
Bailey Haskell
Lora Lambert
Tera Pierce
Jessica Pouranfar
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Tenor I
Seon Hwan Chu
Dylon Crain
Sam Soto
Blake Wilson

Tenor II
Kristofer Anderson
Alex Haydon
Isaiah Hein
Richard Howsare
Andrew Wheaton*

Alto I
Uadani Buttó
Amy Clay
Krista Heckmann
Sara Kim
Emily Lobeck
Rachel Miller
Shelby Weaver

Alto II
Macy Ellis
Megan Hill
Chelsey Jackson
Ashley Kruth
Elayne Parrish
Grace Robertson
Hannah Weitlauf

Bass I
Bradley Detro
Jon Gentry
Alex Kapp
Ethan James McCollum
Nick Peak
Jesse Renn
Garrett Weeks
Nathan Yothers

Bass II
John Combs
Tyler Dippold
Elliot Eckel
Reed Mills
Nathaniel Mo
Jesse Abraham Patrick
Matt Wetmore*

**graduate student*

The University of Louisville Bands welcome the 2014 Kentucky Ambassadors of Music!

University of Louisville Wind Symphony
Frederick Speck, *director*

no recording

Sunday, April 6th, 2014
Margaret Comstock Concert Hall

Korean Folksongs from Jeju Island (2013) — Frank Ticheli (b. 1958)

1. Country Song (*"Iyahong"*)
2. The Forest Nymph and the Woodcutter (*"Kyewha"*)
3. Celebration on Halla Mountain (*"Nuhyoung Nahyoung"*)

Lincolnshire Posy (1937) — Percy Aldridge Grainger (1882 – 1961)

1. Lisbon *(Sailor's Song)*
2. Horkstow Grange *(The Miser and his Man: A local Tragedy)*
3. Rufford Park Poachers *(Poaching Song)*
4. The Brisk Young Sailor *(who returned to wed his True Love)*
5. Lord Melbourne *(War Song)*
6. The Lost Lady Found *(Dance Song)*

2014 University of Louisville Wind Symphony

PICCOLO

Meaghan Spencer	LaGrange

FLUTES

Carrie Ellis	Danville
Meaghan Spencer	LaGrange
Michelle Schapmire	Vine Grove
Abigail Reed	Mayfield

OBOES & ENGLISH HORN

Scott Sams	Lexington
Lindsay Foster	Florence
Teil Buck	Louisville

CLARINETS

Samantha Holman	Louisville
Alex Enyart	Alexandria
Heather Shelton	Crittenden
Katie Teremi	Ft. Mitchell
David Elliott	La Porte, IN
Lucas Hampton	Dry Ridge
Walter Yee	Elizabethtown

BASS CLARINETS

Samantha Holman	Louisville
David Elliott	La Porte, IN

CONTRABASS CLARINET

David Elliott	LaPorte, IN

BASSOONS

Jackie Royce	Louisville
Lauren Roerig	Clinton, NJ
Katie Saylor	Murray

ALTO SAXOPHONES

David Cecil	Richmond
Zach Schlaug	Louisville

TENOR SAXOPHONE

Damien Hicks	Crittenden

BARITONE SAXOPHONE

Brian Herald	Jeffersonville, IN

HORNS

Tyler Taylor	Louisville
Emily Smith	Elizabethtown
Mason Gatch	Milford, OH
Seth Berkenbosch	Louisville
Ian Wolfe	Lawrenceburg

TRUMPETS

Nick Calcamuggio	Carmel, IN
Chris Pate	Louisville
Nick DeJarlais	Dyer, IN
Trevor Webb	Ft. Mitchell
Clinton Linkmeyer	Laconia, IN

TROMBONES

Caitlin Thompson	Radcliff
Ethan Evans	Bridgeport, WV
Sebastian VanHorn	Radcliff

BASS TROMBOME

Michael Tignor	Richmond, VA

EUPHONIUMS

Chris Dye	LaGrange
Tyler Hart	Elizabethtown

TUBAS

Joe Kohake	Florence
Colin Wise	Floyds Knobs, IN

PERCUSSION

Kyle McCoy	Pittsburgh, PA
Chris Mudd	Elizabethtown
Spencer Zembrodt	Florence
Tony Johnson, II	Louisville
Hannah Gibson	Sellersburg, IN
Jecorey Arthur	Louisville

DOUBLE BASS

Ian Elmore	New Albany, IN

SoM
2014
068

UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents

New Music Ensemble

Frederick Speck, *director*

Monday Evening
April 7, 2014
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Ricochet (2002) — Peter Gilbert (b. 1975)

Michael Kagan, guitar
Christopher Kincaid, two-channel electronics

A Kis Csáva - The Little Fix (1981) — György Kurtág (b. 1926)

I. Fanfare in the Manner of Moussorgsky
II. Hymn in the Manner of Stravinsky
III. Scherzo
IV. Nachtstück

Meaghan Spencer, *piccolo*
Tim Hutchen, *trombone*
Tim Blunk, *guitar*

Quintet for Winds (2013) — Tyler Taylor (b. 1992)

I. Red with Compliments of Green
II. Pastel
III. Iridescent Blots

Carrie Ellis, *flute*
Scott Sams, *oboe*
Alex Enyart, *clarinet*
Jackie Royce, *bassoon*
Tyler Taylor, *horn*

Remember Me (2013) — David Maslanka (b. 1943)

Paul York, *solo cello*

Carrie Ellis & Meaghan Spencer, *flutes*
Scott Sams, *oboe*
Alex Enyart, Heather Shelton & Lucas Hampton, *clarinets*
David Cecil, *alto saxophone*
Jackie Royce, *bassoon*
Tyler Taylor, *horn*
Nick Calcamuggio & Chris Pate, *trumpets*
Caitlin Thompson, *trombone*
Ian Elmore, *double bass*
Roseanna Shaffer, *harp*
Joe Kohake, *piano*
Tony Johnson, Kyle McCoy, Chris Mudd & Spencer Zembrodt, *percussion*

SoM
2014
070

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Jalisha Boyd, *violin*

(Student of J. Patrick Rafferty)

with

Adrienne Fontenot, *piano*

Student Recital

Tuesday Evening
April 8, 2014
8:30 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

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Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

La Folia — Arcangelo Corelli (1653-1713)

Partita No. 3 in E Major, BWV 1006 — Johann Sebastian Bach (1685-1750)
I. Preludio

Concerto for violin and orchestra in E minor, Op. 64 — Felix Mendelssohn (1809-1847)
III. Allegretto non troppo – Allegro molto vivace

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Wednesday, April 9 - 8:00pm (Comstock Concert Hall)
University Concert Band & Community Band

Thursday, April 10 - 3:00pm (Comstock Concert Hall)
Grawemeyer Award for Music Composition Winner Djuro Zivkovic Lecture

Thursday, April 10 - 8:00pm (Comstock Concert Hall)
University Symphonic Band & Wind Symphony

Sunday, April 13 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: Debussy Trio with Suzanna Guzmán, mezzo-soprano - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

Sunday, April 13 - 7:00pm (Comstock Concert Hall)
Macauley Chamber Music Competition Winners Recital

Monday, April 14 - 7:00pm (Bird Recital Hall)
University Jazz Repertory Ensembles

Monday, April 14 - 8:00pm (Comstock Concert Hall)
University Chorus & Collegiate Chorale

Wednesday, April 16 - 8:00pm (Comstock Concert Hall)
University Symphony Orchestra

Friday, April 18 - 4:00pm (Comstock Concert Hall)
University Brass Ensembles

Sunday, April 20 - 8:30pm (Bird Recital Hall)
University Flute & Woodwind Ensembles

Monday, April 21 - 8:00pm (Comstock Concert Hall)
University Percussion Ensemble

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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

Mary Grace Reed, *violin*

(Student of J. Patrick Rafferty)

with

Adrienne Fontenot, *piano*

Student Recital

Tuesday Evening
April 8, 2014
7:00 p.m.
Bird Recital Hall

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PROGRAM

Sonatina No. 1 in D Major, Op. 137 — Franz Schubert (1797-1828)
- Allegro molto
- Andante
- Allegro vivace

Sonatina No. 1 in G minor, S. 1001 — Johann Sebastian Bach (1685-1750)
- Siciliano
- Presto

Three Pieces, Op. 42 — Piotr Ilyich Tchaikovsky (1840-1893)
- Meditation
- Scherzo
- Melody

Malagueña, Op. 21 — Pablo de Sarasate (1844-1908)

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University Percussion Ensemble

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University of Louisville
Community Band

Mark Lynn, *conductor*

&

University of Louisville
Concert Band

Amy I. Acklin, *conductor*

Wednesday Evening
April 9, 2014
8:00 p.m.
Comstock Concert Hall

PROGRAM

University Community Band

The Klaxon (1930) — Henry Fillmore (1881-1956), arr. Frederick Fennell

A Percy Grainger Portrait (2010) — Percy Aldridge Grainger (1882-1961), arr. Douglas E. Wagner

Simple Gifts: Four Shaker Songs (2002)
IV. Simple Gifts — Frank Ticheli (b. 1958)

Nick Calcamuggio, *conductor*
Presented in partial fulfillment of the requirements for the degree of Master of Music

J.S. Jig (2006) — Brant Karrick (b. 1960)

Big Four March (2002) — Karl L. King (1891-1971), arr. James Swearingen

INTERMISSION

University Concert Band

The Billboard March (2003) — John N. Klohr (1869-1956), arr. Andrew Balent

Abracadabra (2005) — Frank Ticheli (b. 1958)

Sean McKinney, *conductor*
Presented in partial fulfillment of the requirements for the degree of Master of Music

The Red River Valley (2001) — Pierre LaPlante (b. 1943)

Sean McKinney, *conductor*
Presented in partial fulfillment of the requirements for the degree of Master of Music

An Irish Rhapsody (1971) — Clare Grundman (1913-1996)

Ceremony of Flourishes (1964) — Alfred Reed (1921-2005)

Christopher Labrum, Holly Boyles, Noah Peak & Rachel Hibser, *soloists*

PROGRAM NOTES

The Klaxon (1930)

Henry Fillmore was one of America's happiest musicians and one of its most successful and prolific composers. The music he wrote projected a jovial and earthly personality. His marches rank very high among our best, and have been staple items in band repertory ever since their first publication in the small military band editions.

Henry Fillmore obviously kept all avenues to the public very wide open and functioning. When his band played at the Cincinnati Automobile Show in January 1930, he seized the opportunity to introduce a new march that was most appropriate to the occasion, *The Klaxon*. Not content to play a new march named for an automobile horn, Fillmore dressed up the performance with another "first," the introduction of a "new instrument" the *Klaxophone*, a brace of the noisy devices tuned to play along with the band, presumably in the Trio and Break strain.

Commercial considerations apart, Henry obviously could not pass the chance to feature the horn section in any march that he would entitle *The Klaxon*. Theirs is the tune in the trio, a subdues and simple line with the percussion out for 32 bars! — and the horns take the melody for the final fade to the closing stinger, *fortissimo!! The Klaxon* is unusual and, therefore, typical Henry Fillmore. Enjoy it.

Program note by Frederick Fennell

A Percy Grainger Portrait (2010)

Australian-born Percy Grainger grew up in Melbourne and later moved to London, performing as a concert pianist and private instructor. He did not promote himself as a composer until his reputation as a concert pianist was first established. Before the onset of World War I, Grainger relocated to the United States and quickly surpassed his musical fame that had accrued in London. He worked for the US Army playing oboe and soprano saxophone as well as composing. It was during this time that he composed one of most famous works, *Country Gardens*. Following his mother's suicide, Grainger went on international concert tours. In the 1930s he assumed the role of educator working closely with many bands. This time culminated in the composition of *Lincolnshire Posy* in 1937. During World War II, Grainger sought to rekindle his career as a concert pianist, often trading piano services for the ability to

perform and conduct his own works. His final American tour was in 1948 where he continued to lecture and perform until 1960.

This work is made up of sketches of four of Grainger's compositions. The first, Irish Tune from County Derry, is a lyrical and subdued song that uses the melody of the folk air "Londonderry Air." The lyrics of "Danny Boy" are often sung to this tune. The second work is *Mock Morris.* This tune is more of a sarcastic jab or humorous joke played by the composer. It is meant to imitate a Morris dance-step, but neither the form nor melodies classify it as a true Morris dance-step. This is one of Grainger's compositions that did not use any folk-tunes as a basis for the work. The third work is *My Robin is to the Greenwood Come.* This melody is an old-English popular tune rather than a folk tune. The final tune is *Children's March: Over the Hills and Far Away.* Like *Mock Morris,* the composition is folk-like but does not contain any actual folk songs. In the original version, the melody was introduced and then Grainger manipulated the melodies rhythmically, harmonically, and with changes of orchestration. The light lilting melody gives a consistent forward motion and very light atmosphere throughout.

Program note by Nick Calcamuggio

Simple Gifts: Four Shaker Songs (2002)

Frank Ticheli was born in Monroe, Louisiana in 1958. He grew up in Texas, and later joined the faculty of University of Southern California's Thornton School of Music in 1991 as a composition professor. During the 1990's, he served as the Composer-in-Residence for the Pacific Symphony Orchestra. His works have been performed by the Philadelphia Orchestra, Louisville Orchestra, and Nashville Symphony Orchestra to name a few. Tichelli is a well-known composer for wind band. He holds two awards from the American Academy of Arts and Letters, and Master's and doctorate degrees in composition from the University of Michigan.

My work is built from four Shaker melodies - a sensuous nature song, a lively dance tune, a tender lullaby, and most famously, "Simple Gifts," the hymn that celebrates the Shaker's love of simplicity and humility. In setting these songs, I sought subtle ways to preserve their simple, straightforward beauty. Melodic freshness and interest were achieved primarily through variations of harmony, of texture, and especially, of orchestration. The finale is a setting of the Shakers' most famous song, "Simple Gifts," sometimes attributed to Elder Joseph Bracket (1797-1882) of the Alfred, Maine community, and also said (in Lebanon, New York, manuscript) as having been received from a Negro spirit at Canterbury, New Hampshire, making "Simple Gifts" possibly a visionary gift song. It has been used in hundreds of settings, most notably by Aaron Copland in the brilliant set of variations which conclude his Appalachian Spring. Without ever quoting him, my setting begins at Copland's doorstep, and quickly departs. Throughout its little journey, the tune is never abandoned, rarely altered, always exalted.

Program note by Nick Calcamuggio/Frank Ticheli

J.S. Jig (2006)

Brant Karrick joined the faculty of Northern Kentucky University in the fall of 2003 as Director of Bands. His prior teaching experience includes nine years at the University of Toledo and seven years of public school teaching in Kentucky. At NKU, he administrates the entire band program including the Symphonic Winds, the Concert Band and Basketball Pep Band. He also teaches classes in conducting, music education, marching band techniques, and assists with student teacher supervision. In addition to his responsibilities at NKU, Dr. Karrick is active as a guest conductor, adjudicator, clinician, composer, and music arranger. His band compositions have been performed around the US, Europe, and in Australia.

Written in October of 2006, *J.S. Jig* is a dance that fuses themes of J.S. Bach into a lilting 6/8 Irish jig. The first sketch consists of the main theme, initially as a fugue, and includes a short quote of Bach's much-loved "Jesu Joy of Man's Desiring." As the composer continued

to play with the theme, experimenting with harmonies, colors and orchestration, he began to imagine old Johann himself along with some good-humored Irish musicians looking over his shoulder. He wanted them all to be pleased and like the music! To further pay homage to Bach, he decided to include the Bach chorale "Was Gott tut, das ist Wohlgetan," a chorale which the composer's father had transcribed and had become a favorite of the composer.

Program note by Alfred Music Publishing/Brant Karrick

Big Four March (2002)

Karl Lawrence King was born February 21, 1891 in Paintersville, Ohio. As a young man he became proficient on the baritone, and soon began playing in several bands. He also began to compose marches and other band works at an early age, with his first published works appearing in print while still a teenager. Bitten by the circus bug, King began traveling with various show bands, and his trouping career climaxed with the directorship of the Barnum and Bailey Circus Band in 1918. Wanting to settle down, King returned briefly to Ohio before accepting in 1920 the leadership of the Fort Dodge, Iowa band, a pose he would hold until his death 21 years later. There he established his own publishing company and built the Fort Dodge band into one of the finest in the nation. As a composer of some 290 works for band, Mr. King remains one of the most prolific and most frequently performed composers today.

Big Four begins with a short introduction and launches right into the melody. Trumpets and upper woodwinds dominate the melody throughout the work with the low brass and woodwinds occasionally inserting abrupt and pointed counterpoint into the mix. The trio section offers a contrast through softer dynamics and a lighter orchestration. The work closes with a return to the theme until the final "stinger" chord.

Program note by C.L. Barnhouse Company/Nick Calcamuggio

The Billboard March (2003)

John Nicholas Klohr was born in Cincinnati, Ohio, in 1869. He was a professional trombonist, a prolific composer (especially of marches), an editor for John Church Co., and played in Henry Fillmore's band. *The Billboard March* was published in 1901 and was dedicated to "the general amusement weekly." Klohr remained in Cincinnati until his death in 1956 at the age of 86.

The Billboard March is a quick, lively piece, among the most well-known marches composed by John Klohr. The trio melody of the march is one of the world's most famous melodies. It is associated with show business, especially in the circus. It has brought on more entertainment acts than any other piece of music in history.

Abracadabra (2005)

Frank Ticheli's music has been described as being "optimistic and thoughtful" *(Los Angeles Times)*, "lean and muscular" *(New York Times)*, and "brilliantly effective" *(Miami Herald)*. Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony. He has composed numerous pieces for concert band, many of which are widely performed by bands of all levels. Ticheli received his doctoral and master's degrees in composition from the University of Michigan.

Abracadabra is a playful piece, featuring numerous sudden changes in dynamic, style, and mode. The piece is written with a sonata-form structure, where nearly every theme presented throughout is derived from the opening few measures. In his forward to the piece, the composer described the origins of the piece:

> The piece is dedicated to my son, and is at once playful and serious, innocent and mischievous. A sense of mystery pervades as the dark key of G minor is balanced

by sudden shifts to bright and sunny major keys. Throughout the composition I was thinking about magic, not in an evil or frightening sense, but as a source of fun and fantasy.

The Red River Valley (2001)

Pierre LaPlante, of French Canadian descent, was born in Milwaukee and grew up in Sturgeon Bay, Wisconsin. He attended the University of Wisconsin at Madison, where he received his Bachelor and Master of Music degrees. He recently retired after thirty-two years of teaching public schools music which included classroom, vocal, and instrumental K-12. He resides in the Madison area and continues to compose and play bassoon in the Madison Wind Ensemble.

The Red River Valley is a beautiful lyrical piece, with a flowing folk melody that is passed between the instrumental voices from section to section. Contrast in this piece is achieved through changes in texture and voicing, as well as numerous dynamic swells and decays. The composer states, "'The Red River Valley' is perhaps one of the best known and widely sung folk songs in America... The gentle grace and simplicity of the tune has made it an enduring and much loved part of the North American folk song repertoire."

An Irish Rhapsody (1971)

Clare Grundman was among the most prolific and highly respected American composers for band in the twentieth century. He received his formal education at The Ohio State University, earning a Bachelor of Music degree in 1934 and a Master of Arts in 1939. After teaching for four years at Ohio State from 1937-1941, Grundman joined the U.S. Coast Guard, serving there during World War II. He credits Manley Whitcomb for inspiring him to write for band and Paul Hindemith for providing him with practical compositional techniques. Over the course of his career, Grundman wrote over 100 pieces for bands of all levels ranging from public schools to professional, and he is known for his lively compositions that remain standard repertoire in the field.

First published in 1971, *An Irish Rhapsody* has become a staple in the literature for young concert bands. It demonstrates Clare Grundman's mastery of orchestration and exceptional treatment of transitions and pacing. Including the folk melodies *The Morren (Minstrel Boy), I Know Where I'm Going, Shepherd's Lamb Reel, Cockles and Mussels, The Rakes of Mallow* and *Kathleen O'More*, it is just as fresh-sounding and effective today as it was more than 30 years ago.

Ceremony of Flourishes (1964)

Alfred Reed was a native New Yorker. In 1953, he became the conductor of the Baylor Symphony Orchestra at Baylor University in Waco, Texas, at the same time completing his academic work. During his two years at Baylor, he also became interested in the problems of educational music at all levels, especially in the public schools. This led to his employment as editor of a major New York publishing firm in 1955. In 1966 he left this post to join the faculty of the School of Music at the University of Miami, holding a joint appointment in the Theory-Composition and Music Education departments, and to develop the unique (at the time) Music Industry degree program at that institution, of which he became director. Mr. Reed is among the nation's most prolific composers, with over 250 pieces published for band, orchestra, and choir.

Ceremony of Flourishes is a quick, thrilling piece based on a series of bugle calls from the United States Army. Featuring three trumpet soloists as the buglers, this work boasts multiple technically difficult passages in all voices to support the solo lines, culminating in a brilliant conclusion to a brilliant and patriotic piece.

Program notes written & compiled by Sean McKinney

University Community Band

Mark Lynn, *Director*

Nick Calcamuggio, *Graduate Teaching Assistant*

Flutes

Linda Freeman	Professor Emerita
Andrea Kane	Music Education
Betty Muse	Registered Nurse, Compliance Director
Melanie Pawul	Lease Administrator

Oboe

Kaylee Benson	JCPS Music Teacher

Clarinets

Heather Bump	Health Insurance
Brenda Chaplin	Bookkeeper
Karen Firkey	Registered Nurse
John Heitmeyer	Retired
David McArthur	Public & Media Relations KentuckyOne Health
Jaime Royalty	Physical Therapist
Malinda Rawls	Retired & Band Director

Bass Clarinet

Louise McKinstry	Retired Nurse

Alto Saxophones

Brian Herald	Music Education
Sonny Neurath	Retired Dentist

Tenor Saxophone

Ben Gutman	Music Performance

Horns

Megan Dutcher	Music Teacher
Bill Fox	Retired Health Administrator
Jamie Rush	Research Technologist II
Stuart Urbach	Medical Doctor

Trumpets

Mitchell Blackgrove	Music Technology & Military Science
Jim Bower	Industrial & Project Manager, UPS
Laura Bower	Music Student
Jason Fisher	Power Plant Operator, LG&E/KM
Michael Hudson	Music Educator, Composer
John O'Neal	Instructor, UofL
Kelsey Voit	Political Science Major

Trombone

Dave Willis	Professor

Bass Trombone

Caleb Johnson	High School Chemistry Teacher/Intern

Euphoniums

Stan Frager	Professor Emerita- UofL
Lauren Morris	Music Education

Tubas

Lauren Cannady	Music Performance
Brandon Lewis	Music Teacher, K-12
Max Payne	History Major

Percussion

Joey Beeber	General Music
Sam Hornbuckle	Music Education
Mandi Roberts	Music Educator

University Concert Band

Amy I. Acklin, *Director*

Flutes
- Caitlin Beach
- Alena Colborn
- Emerald Dunn
- Cathy Faughender
- Andrea Kane
- Lauren Morris
- Hannah Pope

Oboe
- Ben Gutman

Clarinets
- Jessica Abney
- Josh Barnes
- Jake Campbell
- Hayley Collins
- Ton Johnson
- J.R. Majors
- Adam McIntyre
- Roger Riddick
- Julianne Rinehard
- Aaron Sanderfer

Bass Clarinet
- Jesse Wisdom

Bassoon
- Ceryse Duncan

Saxophones
- Nolan Aud
- Alexander Bizianes
- Megan Campbell
- Jake Daniels
- Lawrence McCrobie
- Jordan Pullen
- Amber Robinson
- Blake Scheider
- Megan Seldon

Horns
- Lauren Bajek
- Samuel Hornbuckle
- Garrett Weeks
- Katie Van Zile

Trumpets
- Holly Boyles
- Rachel Hibser
- Christopher Labrum
- Matthew Larson
- Lucas Menser
- Noak Peak
- Michael Young

Trombones
- Matthew Batteiger
- Joseph Beeber
- Brian Herald
- Brandy Marcum
- Gary Smith

Euphoniums
- Christopher Cusick
- Hardy Kikuchi

Tubas
- Abner Miralda
- Maxwell Payne

Percussion
- Aimee Edelen
- Kameron Graham
- Forest Kelly
- Benjamin Mead
- Kendrick Pennington
- Chandler Pierce
- Jonathan Mclean Shutt

SoM
2014
063

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

University Piano Studio

Students of Dr. Dror Biran

Wednesday Evening
April 9, 2014
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

From Children's Corner: The Little Shepherd — Claude Debussy (1862-1918)

Holly Hankin

From Scenes from Childhood, Op. 15: Curious Story — Robert Schumann (1810-1856)

Sidney Moss

From Three Irish Legends: The Tides of Manaunaun — Henry Cowell (1897-1965)

Lydia McCracken

From Short Pieces, Op. 84: Improvisation in C-sharp Major — Gabriel Fauré (1845-1924)

Ellen Akin

Impromptu No. 1, Op. 29 in A-flat Major — Frédéric Chopin (1810-1849)

Paige Harpring

Impromptu Op. 90, No. 3 in G-flat Major — Franz Schubert (1797-1828)

Emily McCarthy

From Preludes Book I: The Girl with the Flaxen Hair — Claude Debussy

Meaghan Spencer

Sonata Op. 17, No. 2 in D Minor "The Tempest" — Ludwig van Beethoven (1770-1828)
I. Largo - Allegro

John Flannigan

Nocturne Op. 55, No. 2 in F Major — Frédéric Chopin

Rachel Vaughan

Impromptu Op. 90, No. 1 in C Minor, D. 899 — Franz Schubert

Ethan James McCollum

Sonata No. 2 "The Fire Sermon" — Einojuhani Rautavaara (b. 1928)
II. Andante assai

Elliot Eckel

Ballade No. 4, Op. 52 in F Minor — Frédéric Chopin

Nathaniel Mo

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Thursday, April 10 - 3:00pm (Bird Recital Hall)
Grawemeyer Award for Music Composition Winner Djuro Zivkovic Lecture

Thursday, April 10 - 8:00pm (Comstock Concert Hall)
University Symphonic Band & Wind Symphony

Sunday, April 13 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: Debussy Trio with Suzanna Guzmán, mezzo-soprano - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

Sunday, April 13 - 7:00pm (Comstock Concert Hall)
Macauley Chamber Music Competition Winners Recital

Monday, April 14 - 7:00pm (Bird Recital Hall)
University Jazz Repertory Ensembles

Monday, April 14 - 8:00pm (Comstock Concert Hall)
University Chorus & Collegiate Chorale

Wednesday, April 16 - 8:00pm (Comstock Concert Hall)
University Symphony Orchestra

Friday, April 18 - 4:00pm (Comstock Concert Hall)
University Brass Ensembles

Sunday, April 20 - 8:30pm (Bird Recital Hall)
University Flute & Woodwind Ensembles

Monday, April 21 - 8:00pm (Comstock Concert Hall)
University Percussion Ensemble

Monday, April 21 - 8:30pm (Bird Recital Hall)
University String Chamber Ensembles

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Zheng Chai, *drum set*

(Student of Mike Hyman)

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Thursday Evening
April 10, 2014
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Straight No Chaser — **Thelonious Monk**

A 12-bar blues tune, "Straight No Chaser" was first on an album by jazz musician Thelonious Monk and is one of his signature compositions. It is known by almost all jazz musicians and has a wonderful syncopated melody that helps set up the second line feel we will be incorporating.

Anthropology — **Charlie Parker & Dizzy Gillespie**

"Anthropology" is a bebop-style jazz composition written by saxophonist Charlie Parker and trumpeter Dizzy Gillespie from 1945. Like many other jazz compositions, it uses "rhythm changes", based on the chords from the song "I Got Rhythm". This tune has an AABA form, which is standard for many jazz tunes. On this version the drums will be playing the melody with the saxophone.

Donna Lee — **Miles Davis**

"Donna Lee" is a bebop jazz standard composed by Miles Davis in 1947. The piece is named after bassist Curly Russell's daughter, Donna Lee Russell. It was written in A-flat and is based on the chord changes of the traditional jazz standard "Back Home Again in Indiana". One unusual feature of the tune is that it begins with a half-bar rest. "Donna Lee" was originally recorded by the Charlie Parker Quintet on May 8, 1947 for Savoy Records in New York City. Jaco Pastorious' version in the late 70's rekindled its popularity amongst a new generation of musicians.The tune has a AABB form and in my arrangement the melody section will have a funk feel with background percussion. It will go into a swing feel during the solo and will feature me
trading duets with the saxophone and keyboards.

Misty — **Erroll Garner**

"Misty" is a jazz standard written in 1954 by the pianist Erroll Garner. It was originally composed as an instrumental, and first recorded for Garner's 1955 album *Contrasts*. It was later paired with lyrics by Johnny Burke and became the signature song of Johnny Mathis reaching #12 on the U.S. Pop Singles chart. It has been covered many times, by such artists as Donny Hathaway (1970) as a gospel song, Johnny Hartman (1971) and also by Ray Stevens (1975) as a country song. An instrumental version recorded by The Shadows and Stan Kenton recorded it on the Grammy Award winning 1962 LP, *Adventures In Jazz*. It's form is a standard 32 bars, AABA and is generally played as a ballad. In my version I will begin the song playing the
drums with my hands.

Invitation — **Bronislaw Kaper**

This tune was composed by Bronislaw Kaper. He was a polish film composer who scored films and musical theater in Germany, France, and the USA. He is most remembered as the composer of the jazz standards "On Green Dolphin Street" and "Invitation" from the Metro-Goldwyn-Mayer's films of the same names and also scored the MGM film musical *Lili* (1953) and the TV series *The F.B.I.* (1965-1974). The form is ABA, which has 16 measures in each section. My arrangement is playing a double time Latin feel on the A sections, and then going into a swing feel on the B section keeping the original tempo.

Question and Answer — **Pat Metheny**

"Question and Answer" is a medium modern jazz piece with a floating 3/4 feel and ABC form. It is the album title on a 1989 release by Pat Metheny, Dave Holland and Roy Haynes. Pat Metheny (born August 12, 1954) is an American jazz guitarist, composer and is involved in a variety of music projects. His style incorporates elements of progressive and contemporary ECM jazz, post-bop, latin jazz and jazz fusion. This version will feature a drum solo while the band vamps underneath.

Footprints — **Wayne Shorter**

"Footprints" is a jazz standard composed by Wayne Shorter, first appearing on his 1966 album *Adam's Apple*. Although written in 3/4 it is not played with a waltz feel but with a more modern floating rhythm. The best known recorded version is on the 1966 Miles Davis album *Miles Smiles*. My version of this will be played with a 4/4 funk feel starting with a free bass and drum solo intro. I will take a drum solo at the end.

PERSONNEL

Thiago Wojtowicz, *saxophone*
Arabo Bey, *trumpet*
Kendall Carter, *piano*
Will Wilder, *guitar*
José Oreta, *bass*
Ben Hogan, *vibraphone*
Israel Ordonez, *percussion*

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Thursday, April 10, 2014
3:00 p.m.
Bird Recital Hall

CONVOCATION

DJURO ZIVKOVIC

On the Guarding of the Heart, a piece for chamber orchestra by Serbian-born composer Djuro Zivkovic, has won the 2014 University of Louisville Grawemeyer Award for Music Composition.

The 20-minute work "makes a huge emotional journey in a relatively short period of time, moving through many landscapes between the mysterious, moody opening and the ecstatic conclusion," said award director Marc Satterwhite.

"The composer also makes wonderful use of the colors of the 14-piece ensemble. The instruments are used in fascinating ways, both traditional and otherwise ... that shape the sound of unnatural, echoing beauty," he said.

Zivkovic, 38, describes the piece as an "instrumental cantata" inspired by the religious music of Bach. Its main theme is the need to return to oneself.

"It is about hard-achieved detachment, stillness and watchfulness, it's about solitude and exile," the composer said.

Born in Belgrade in 1975, Zivkovic has lived in Stockholm, Sweden, since 2000. He is active as a violinist and violist—with a special interest in improvisation—and teaches at the Royal College of Music in Stockholm.

Austrian ensemble Klangforum Wien gave the first performance of *On the Guarding of the Heart* in November 2011 in Belgrade. The piece also has been performed in Vienna and Bergen.

UofL presents four Grawemeyer Awards each year for outstanding works in music composition, world order, psychology and education. The university and Louisville Presbyterian Theological Seminary jointly give a fifth award in religion. This year's awards are $100,000 each.

Djuro Zivkovic has said he believes art should be viewed not just as an aesthetic object but an ethical entity that is central and essential to the world, and that music should offer the possibility to change humankind and the world's destiny for the better.

As a performer, he plays the violin and viola. He performs a standard repertoire as well as 20th century music, including pieces written for him.

As a composer, his music has been commissioned, performed, recorded and broadcast across Europe and North America by ensembles such as Sonanza, Klangforum Wien, Trio Fibonacci, Musica Vitae Chamber Orchestra, BIT20 and Stockholm Symphonic Wind Orchestra and people such as conductors Emilio Pomarico and Baldur Brönnimann and Swedish contralto Anna Larsson.

He holds a Swedish Grammy Award 2010 (Grammis) with Sonanza for his piece *Le Cimetière Marin* for mezzo-soprano and ensemble.

Influenced at an early age by folklore and Byzantine music, he has developed a wide range of composing techniques such as polyrhythms, improvisation, harmony-based scales and microtones. Over the past decade, he has become particularly interested in harmonic organization, an area he has identified as crucial in modern compositions.

Zivkovic has said he prefers to build chords in his pieces based on how they relate to each other rather than how they exist separately. His "harmonic field" technique is now a topic of academic research at Graz University in Austria and can be found in several of his works, including *Le Cimetière Marin* and *The White Angel.*

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UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, April 10, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Sonata (1937) — Bernard Heiden (1910-2000)
I. Allegro

Nolan Aud, *alto saxophone*
(student of Adam McCord)
Drew Foley, *piano*

Divertimento (1964) — Roger Buntry (b. 1932)
II. Andante
III. Presto

Jake Daniels, *alto saxophone*
(student of Adam McCord)
Nathaniel Mo, *piano*

Concerto for tuba and piano — Eric Ewazen (b. 1954)
II. Andante Expressivo

Colin Wise, *tuba*
(student of Clinton McCanless)
Adrienne Fontenot, *piano*

Piano Trio No. 1 — Johannes Brahms (1833-1897)
Finale - Allegro molto agitato

Caitlin Edwards, *violin*
(student of J. Patrick Rafferty)
Jared Murray, *cello* Nathaniel Mo, *piano*

Masque and Bacchanalia for Woodwind Quintet and Piano Brant Adams
(b. 1955)

Meaghan Spencer, *flute* Scott Sams, *oboe*
Lucas Hampton, *clarinet* Jessica Hubbard, *bassoon*
Jody Hurt, *horn* John Combs, *piano*
(coached by Bruce Heim)

UNIVERSITY OF
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SCHOOL OF MUSIC

no recording

Thursday, April 10, 2014
3:00 p.m.
Room 267

PROGRAM

Jade from Three Pieces for Flute — Pierre-Octave Ferroud (1900-1931)

Andrea Kane, *flute*
(student of Kathleen Karr)

Fantasy No. 8 — Georg Philipp Telemann (1681-1767)

Hannah Pope, *flute*
(student of Kathleen Karr)

Density 21.5 — Edgard Varese (1883-1965)

Carrie Ellis, *flute*
(student of Kathleen Karr)

The Island of Patmos — Judith Bingham (b. 1952)

Lindsay Foster, *oboe*
(student of Jennifer Potochnic)

Recitation Book — David Maslanka (b. 1943)
V. Fanfar/Variations "Durch Adams Fall"

Io Saxophone Quartet
(students of Adam McCord)
Brian Herald, *soprano saxophone* Damien Hicks, *alto saxophone*
David Cecil, *tenor saxophone* Zach Schlaug, *baritone saxophone*

Three Trios, Op. 7, No. 1
I. Moderato
III. Rondo

Jacques-Jules Bouffil
(1783-1868)

Matt Batteiger, Chelsea Bingham & Samantha Holman, *clarinets*
(coached by Samantha Holman)

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University of Louisville

Symphonic Band

Amy I. Acklin, *conductor*

&

University of Louisville

Wind Symphony

Frederick Speck, *conductor*

Thursday Evening
April 10, 2014
8:00 p.m.
Comstock Concert Hall

PROGRAM

University Symphonic Band

The Glory of the Yankee Navy (1909) — John Philip Sousa (1854-1932), arr. Frederick Fennell

Alleluia! Laudamus Te (1973) — Alfred Reed (1921-2005)

Elliot Eckel, *organ*

Chorale and Alleluia (1954) — Howard Hanson (1896-1981)

Bradley Jopek, *conductor*
Presented in partial fulfillment of the requirements for the degree of Master of Music

Riff Raff (2012) — Ryan George (b. 1978)

INTERMISSION

University Wind Symphony

Korean Folksongs from Jeju Island (2013) — Frank Ticheli (b. 1958)

1. Country Song *("Iyahong")*
2. The Forest Nymph and the Woodcutter *("Kyewha")*
3. Celebration on Halla Mountain *("Nuhyoung Nahyoung")*

Amazing Grace (1779/1835) — John Newton & William Walker (1725-1807)(1809-1875), arr. by William Himes

Lincolnshire Posy (1937) — Percy Aldridge Grainger (1882-1961)

1. Lisbon *(Sailor's Song)*
2. Horkstow Grange *(The Miser and his Man: A local Tragedy)*
3. Rufford Park Poachers *(Poaching Song)*
4. The Brisk Young Sailor *(who returned to wed his True Love)*
5. Lord Melbourne *(War Song)*
6. The Lost Lady Found *(Dance Song)*

Très Moutarde (1911) — Cecil Macklin (1883-1944), arr. by Nicholas J. Contorno

PROGRAM NOTES

The Glory of the Yankee Navy — **John Philip Sousa**

John Philip Sousa was born in Washington, D.C., on November 6, 1854. He began violin lessons at the age of six and by age 13, his father, a trombonist in the Marine Band, enlisted him in the United States Marine Corps as an apprentice serving for seven years. During his time as an apprentice, he learned to play all of the wind instruments. Upon leaving the Marine Band, he began his own band, The Sousa Band, and toured for 40 years. This piece is Sousa's 70th march and the only one composed in 1909. It is also one of eleven marches containing a title referencing the United States Navy (six) and the Marine Corps (five), which are the military branches that Sousa served under as a bandmaster. Frederick Fennell considers this piece best suited as a "sit-down concert rather than for the street or the parade ground." Originally titled *Uncle Sam's Navy* and then *The Honor of the Yankee Navy*, Sousa provided a spirited march to the musical comedy, *The Yankee Girl*.

Program Note by Bradley Jopek

Alleluia! Laudamus Te — **Alfred Reed**

Commissioned by Malone College in Canton, Ohio, this piece was written for and dedicated to the college's concert band director, Richard S. Mountford, on the occasion of its Third Annual Band Festival. The first performance took place there on February 24, 1973, at the concluding concert of the Festival, by the Malone College Concert Band, augmented by outstanding student performers drawn from the area high schools, under the direction of the composer.

The work is actually a canticle of praise without words; the concert band being treated largely both as a single massive choir and, at times, broken down into individual sections, each functioning as a separate sub-choir or semi-chorus. The music is based on three main themes, the first being a massive chorale in the

brass, the second a long flowing line in the horns and woodwind, and the third a quasi-fanfare figure first heard in the trumpets and then spreading throughout the other sections of the band as it is developed. These three themes form an arch-like five-part design: the first two themes followed by the rhythmical third theme, which builds to a broad re-statement of the second theme (at this point joined by the organ), and this brings the music back to the first theme, which is capped by a short coda of almost overwhelming power and sonority, to finish off the work in joyous triumph.

Program Note by Composer

Chorale and Alleluia — **Howard Hanson**

Howard Hanson was born in Wahoo, Nebraska, in 1896 and studied music with his mother as a child. He received degrees from the Institute of Musical Art (later The Juilliard School) in 1911 and a bachelor's degree from Northwestern University in 1917 studying piano, cello, and trombone. He was awarded numerous awards and commissions throughout his life, but is remembered for his legacy at the Eastman School of Music as its director for 40 years beginning in 1924. Completed in January 1954, *Chorale and Alleluia* was Hanson's first published work for symphonic band, premiering on February 26th of the same year at the American Bandmasters Association Convention held at West Point. The piece begins with a slow and reserved brass chorale with hints of *Alleluia* in the woodwinds before transitioning into a joyous tempo of *Alleluia* with antiphonal effects reflecting its church choir-like qualities. Soon the slow brass chorale returns at *forte* interspersed with joyous *Alleluias* in the woodwinds leading up to the concluding and celebratory *Alleluia* and *Amen* to round out the composition.

Program Note by Bradley Jopek

Riff Raff — **Ryan George**

Riff Raff was born out of a recently renewed interest in post-war jazz and big band. The works of composers and arrangers like [Stanley] Kenton, [Nelson] Riddle, [Robert] Graettinger, [Duke] Ellington, and even the jazz-inspired sounds in some of [Leonard] Bernstein's symphonic music conjure up iconic images (in my mind anyway) of the 'urban rebel' found within mid-century American pop culture. This idea of the brooding lone figure who forges through life on their own terms can be found in some of the fictional film characters played by James Dean and Marlon Brando or in the hard-boiled Private I's and heroes within pulp novels and film noir. What I find interesting about these characters is the double-persona that they usually possess. On one hand they exude an über-cool toughness and an 'I don't care what the world thinks' bravado. Yet internally there is often a conflicted and troubled soul in need of redemption.

Program Note by Composer

Ryan George graduated from the University of Kentucky with a degree in music education. His first concert commission was in 2007 and his works have been

performed at the American Bandmasters Association Convention, the Midwest Band and Orchestra Clinic, National College Band Directors National Association Conference, and many others. George also holds prominent roles in the marching ensemble field being a music design specialist for Bands of America and a brass arranger/composer for the Boston Crusaders and the Academy Drum & Bugle Corps.

Korean Folksongs from Jeju Island — **Frank Ticheli**

Jeju is a volcanic island that lies in the Strait of Korea, south of the peninsula. Rich in cultural elements of a highly matriarchal society, there is a wealth of labor and ceremonial songs that are indigenous to its people. It is said that there are as many folksongs as there are occupations on the island. Farming songs, fishing songs and children's songs are especially abundant. The texts, based on the exotic dialect of the islanders, create a unique sensation of both job and sadness in the melodies. Most of these songs are pentatonic and occur in compound meter. In traditional performances, the songs are usually unaccompanied or perhaps simply include a subtle drum beat to keep the pulse.

In Ticheli's *Folksongs from Jeju Island* the folksongs that he has chosen provide the source material for new ways of experiencing the sounds of the culture as brilliant orchestration, inventive transitional material and colorful embroidery amplify the experience. Of this setting, the composer provides this following description:

> "...I endeavored to preserve the bright, bouncy spirit of the original folk melodies: however I also enhanced the music using extensive counterpoint, extended melody, a sense of fantasy, and other Western devices. The three movements are melodically interconnected: the second movement's melody is foreshadowed in the middle of the first movement; the third movement's melody is foreshadowed in the second; and the first movement's melody makes a cameo appearance in the finale's grand climax. This cross-pollination was not only fun to do, but also served to unify the three movements in a palpable way. Most importantly, I was delighted and galvanized by these buoyant, optimistic folksongs. I hope the joy I felt comes through to all who perform and hear this work."

Amazing Grace — **John Newton & William Walker**

Considered by many to be the most famous hymn of all time, the tune of *Amazing Grace* has been heard throughout the world and has been performed in countless vocal and instrumental ensemble arrangements. Its writer, John Newton (1725-1807), had been the captain of a British slave ship whose answered prayer in the midst of a violent storm set the stage for his spiritual conversion. Later, he penned the emblematic words, "Amazing grace, how sweet the sound..." that would ultimately be combined with the tune *New Britain* by American hymn writer William Walker. This setting for concert band has been arranged by William Himes, director of the Salvation Army's central territory and conductor of the Salvation Army Staff Band in Chicago.

Lincolnshire Posy — Percy Aldridge Grainger

Lincolnshire Posy, as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six movements of which it is made up existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case, the sketches date from 1905 to 1937). These indebtednesses are stated in the score. The version for two pianos was begun half a year after the completion of the work for wind band.

This bunch of "musical wildflowers" (hence the title *"Lincolnshire Posy"*) is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody - a musical portrait of the singer's personality no less than of his habits of song - his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth or delicacy of tone.

Program Note by Percy Aldridge Grainger

Très Moutarde (Too Much Mustard) — Cecil Macklin

British composer, Cecil Macklin, was primarily an arranger of dance music, but one of his original pieces, *Très Moutarde*, stood out, gaining wide popularity. Other works written in the years that followed included: *Tango is the Dance for Me* and *Anticipation* (1912), *That Whistling Rag* (1913), *Caper Sauce* and *The Cockney Crawl* (1914), and *The Honorable Artillery Company March* (1916), but none found the audience appeal of *Très Moutarde*.

Written in 1911, *Très Moutarde* was Cecil Macklin's most successful composition. In its original form, this one- or two-step was not syncopated; rather, it was essentially a march. However, once picked up by ragtime bands, its elaborated version was even more successful both in England and the United States. African American Bandleader, James Reese Europe used it for the famed dancing duo of Vernon and Irene Castle, further promoting its popularity. It is significant that Europe's bands were not combos, but large ensembles of symphonic proportions. This led to a recording of the work for Victor in 1913. It has been performed in many versions, including piano solo, dance band and even solo banjo! It became such a "hit" that Lincoln Beachey, a famous American aviator and barnstormer during the early twentieth century, hired bands to perform *Très Moutarde* as he performed death-defying stunts for awestruck onlookers.

University Symphonic Band

Amy I. Acklin, *Director*

Piccolo

Nicole Peterson+	Fort Mitchell, KY

Flutes

Kaeli Keables	LaGrange, KY
Jessica Majors	White Plains, KY
Kelsey Prall	Henryville, IN
Ben Gutman	Floyds Knobs, IN

Oboes

James Hardaway+	Jeffersonville, IN
Mitchell Rollins	Mayfield, KY
Hagan Zoellers	London, KY

Clarinets

Michelle Gilfert+*	Louisville, KY
Brandy Marcum	Louisville, KY
Nichelle Wolfe	Dry Ridge, KY
Matthew Batteiger	Murray, KY
Elise Bauer	Louisville, KY

Bassoon

David Gould+	Pewee Valley, KY

Alto Saxophones

Nathan Cucilovic+	Louisville, KY
Adam McIntyre	Louisville, KY

Tenor Saxophone

Allen Schultz	Louisville, KY

Baritone Saxophone

Cambron Little	Owensboro, KY

Horns

Jake Campbell+	Greer, SC
Andrew Osborn	Lexington, KY
Bradley Jopek*	Louisville, KY
Josh Goodman	Fairfield, OH
Hannah Doyle	New Castle, KY

Trumpets

Sean McKinney+*	Broken Arrow, OK
Kristian Kemker	Salem, IN
Luke Stevens	Louisville, KY
David Jaffe*	Louisville, KY
Sam Loomis	Florence, KY
Joe Meibers	Winchester, KY

Trombones

Josh Barnes+	Taylors, SC
Liz Walker	Louisville, KY
Chris Cusick	Louisville, KY

Bass Trombone

Sam Hornbuckle	Louisville, KY

Euphoniums

Jared Anderson+	Louisville, KY
Rachel Casey	Harrodsburg, KY

Tubas

Matheus Silva+	Sao Paulo, Brazil
Lauren Morris	Crestwood, KY

Percussion

Kourtney Howard+	Frankfort, KY
Joey Beeber	Louisville, KY
Ryan Johnson	Jeffersonville, IN
Michael Cowan	Russellville, KY
Sami Sankey	Elizabethtown, KY
Stephen Baker	Louisville, KY

Double Bass

Pauline Ottaviano	Manilus, NY

+ Principal
** Graduate Student*

University Wind Symphony

Frederick Speck, *Director*

Piccolo

Meaghan Spencer	LaGrange

Flutes

Carrie Ellis	Danville
Meaghan Spencer	LaGrange
Michelle Schapmire	Vine Grove
Abigail Reed	Mayfield

Oboes

Scott Sams	Lexington
Lindsay Foster	Florence
Teil Buck	Louisville

Clarinets

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Heather Shelton	Crittenden
Katie Teremi	Ft. Mitchell
David Elliott	La Porte, IN
Lucas Hampton	Dry Ridge
Walter Yee	Elizabethtown

Bass Clarinets

Samantha Holman	Louisville
David Elliott	La Porte, IN

Contra Bass Clarinet

David Elliott	La Porte, IN

Bassoons

Jackie Royce	Louisville
Lauren Roerig	Clinton, NJ
Katie Saylor	Murray

Alto Saxophones

David Cecil	Richmond
Zach Schlaug	Louisville

Tenor Saxophone

Damien Hicks	Crittenden

Baritone Saxophone

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Horns

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Trumpets

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Chris Pate	Louisville
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Trevor Webb	Ft. Mitchell
Clinton Linkmeyer	Laconia, IN

Trombones

Caitlin Thompson	Radcliff
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Bass Trombone

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Tubas

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Double Bass

Ian Elmore	New Albany, IN

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Alex Enyart, *clarinet*

(Student of Dallas Tidwell)

with

David George, *piano*

Student Recital

Friday Afternoon
April 11, 2014
5:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this afternoon.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Dance Preludes — Witold Lutosławski (1913-1994)

I. Allegro Molto
II. Andantino
III. Allegro Giocoso
IV. Andante
V. Allegro Molto

Gra — Elliot Carter (1908-2012)

Á La Flamenco — Béla Kovács (b. 1937)

INTERMISSION

Concerto — Aaron Copland (1900-1990)

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Sunday, April 13 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: Debussy Trio with Suzanna Guzmán, mezzo-soprano - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

Sunday, April 13 - 7:00pm (Comstock Concert Hall)
Macauley Chamber Music Competition Winners Recital

Monday, April 14 - 7:00pm (Bird Recital Hall)
University Jazz Repertory Ensembles

Monday, April 14 - 8:00pm (Comstock Concert Hall)
University Chorus & Collegiate Chorale

Wednesday, April 16 - 8:00pm (Comstock Concert Hall)
University Symphony Orchestra

Friday, April 18 - 4:00pm (Comstock Concert Hall)
University Brass Ensembles

Sunday, April 20 - 8:30pm (Bird Recital Hall)
University Flute & Woodwind Ensembles

Monday, April 21 - 8:00pm (Comstock Concert Hall)
University Percussion Ensemble

Monday, April 21 - 8:30pm (Bird Recital Hall)
University String Chamber Ensembles

Saturday, May 10 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Saturday, May 10 - 4:00pm (Comstock Concert Hall)
School of Music Commencement

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presents

Michelle Gilfert, *clarinet*

(Student of Dallas Tidwell)

with

David George, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Friday Evening
April 11, 2014
8:30 p.m.
Comstock Concert Hall

PROGRAM

Hillandale Waltzes — Victor Babin (1908-1972)

Theme: Tempo di Valse. Con garbo
1. Valse élégante
2. Valse passionée
3. Valse sombre
4. Valse volante
5. Valse triste
6. Valse de bonne humeur
7. Valse brilliante et joyeuse
8. Valse oubliée

Drei Romanzen, Op. 94 — Robert Schumann (1810-1856)

I. Nicht schnell
II. Einfach, innig
III. Nicht schnell

INTERMISSION

Vier Stücke, Op. 5 — Alban Berg (1885-1935)

I. Mäßig
II. Sehr langsam
III. Sehr rasch
IV. Langsam

Sonatina for Clarinet and Piano — Joseph Horovitz (b. 1926)

I. Allegro calmato
II. Lento, quasi andante
III. Con brio

PROGRAM NOTES

Hillandale Waltzes - Victor Babin

Victor Babin was a Russian-born pianist and composer who spent much of his life and career in the United States. He and his wife, the piano virtuoso Vitya Vronsky, shared a wildly successful career of performing together across the world.

The *Hillandale Waltzes* is a charming piece in which a theme is followed by eight short waltz movements. It begins with a statement of the theme, which was originally by Johann Hummel. The series of movements are not quite variations, because each movement creates new melodic material to capture the moods and character of its title. Each waltz progressively deviates from the theme until the very last one, where a brief and direct statement of the original theme returns. The individual characters of each waltz are as follows: Theme, Elegant Waltz, Passionate, Somber, Flying Waltz, Sad, Waltz of Good Humor, Brilliant and Joyous, and Waltz to Forget.

The work was written in 1947 for arts patron Anne Archbold and named for her estate.

Drei Romanzen - Robert Schumann

The Romantic Period in music, art, and literature reflected an emphasis on feelings and the individual. A strong connection to nature and the idea of journeying through life while focusing on personal experiences were characteristics of this time period. Robert Schumann's music is a great exemplar of these ideals. Characteristics of Schumann's works include rich melodic material infused with surprising dynamic changes. The harmonies are tonal but often complex, and every aspect of the music bears significance, translating into an expressive emotional palette.

The *Drei Romanzen* (Three Romances) were written in 1849 for oboe, but Schumann created transcriptions for clarinet and violin as well. All three movements are in ABA form, with a melody, a contrasting section, and a return to the melody. They require superb breath control from the performer, because the melodic lines are lengthy and lyrical, but have the dramatic dynamic contrasts which characterize the time period.

Vier Stücke, Op. 5 - Alban Berg

Alban Berg is known in music history as a member of the Second Viennese School, which was a group of Arnold Schönberg's pupils whose compositions experimented with tonality in the late Romantic period and continuing into the twentieth century. These composers wrote music that was highly chromatic which developed into the first music known as atonal, or having no clear tonal center in the traditional sense. Berg promoted one of Schönberg's ideas that music should originate from a single, tiny idea, in a concept that became known as *developing variation.*

The *Vier Stücke* (Four Pieces) are very short, but contain so much musical

material that each one makes up a sort of mathematical and expressive puzzle. They are in some ways a series of tiny themes that undergo development and then disappear entirely, so at first to the listener they may not seem tuneful or related. Each small series of notes makes up its own miniature symphony; it might be three notes that undergo an enormous swell and then cease to exist. The rhythmic interplay between the piano and clarinet is extremely complex, in part due to the tempo and division changes that occur in almost every bar. Several extended techniques are called for in the clarinet part; these are no longer considered uncommon but at the time of composition they were unusual. The first effect is the *fluttertongue*, which is a guttural sound (similar to rolling "r's") produced by increasing the speed of the airstream while allowing the back of the tongue to vibrate. The second effect is the *echoton*, which is a tone that is so soft it appears as barely audible, almost as if the note didn't speak at all. The *Vier Stücke* was composed in 1913 and is dedicated to Arnold Schönberg.

Sonatina for Clarinet and Piano - Joseph Horovitz

Joseph Horovitz was born in Austria in 1926, but his family emigrated to England during his young life, so he is known today as a British composer and conductor. He studied composition with Gordon Jacob and also spent time in Paris under the tutelage of Nadia Boulanger. He became a conductor in 1950 and has held the post of Professor of Composition at the Royal College of Music in London since 1961.

Sonatina for Clarinet and Piano was written in 1981. Horovitz includes the following notes about his work:

> The Sonatina is lighthearted and follows a traditional pattern of the three movement division. The first, in classical sonata form, concentrates on the middle register of the clarinet, mainly lyrical against a rippling piano background. The second movement is and A-B-A song structure employing some of the lowest notes of the wind instrument in a long cantilena over a slow chordal accompaniment. The finale is a kind of rondo which alternates two themes in equal proportions, exploiting the upper register of the clarinet. The harmonic idiom of the whole work is obviously tonal, and, like many recent compositions of Horovitz, the Sonatina is melodically and rhythmically much influenced by Jazz and other popular music. It calls for equal virtuosity from both players.

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The Nineteenth Annual Macauley Chamber Music Competition
Winners' Showcase
April 13, 2014
5pm

Piano Trio in B Major, Op. 8
IV. Allegro

Johannes Brahms
(1833-1897)

Trio Triumvirate
College Division Honorable Mention
Caitlin Edwards, violin Jared Murray, cello
Nathaniel Mo, piano
Coach: J. Patrick Rafferty

Oboe Quartet in F Major, K. 370
III. Rondeau

W. A. Mozart
(1756-1791)

Red Hot and Blue Quartet
College Division Third Place
Teil Buck, oboe Matthew Madonia, violin
Samuel Meade, viola Ian Schroeder, cello
Coach: Jennifer Potochnic

Canzon Quarta a 4 (ed. By Glenn Smith)

Girolamo Frescobaldi
(1583-1643)

Western Hills Brass Quartet
High School Division Second Place
Drew O'Dell, trumpet Parker Buckley, trumpet
Noah Strunk, trombone Shawn Pope, trombone
Coach: Stephanie Wallace

Songs for the Coming Day
8. The Soul is Here for Its Own Joy

David Maslanka
(b. 1943)

Ballard High School Saxophone Quartet
High School Division First Place
Kevin Doll, soprano saxophone Adam Garrett. alto saxophone
Blase Groody, tenor saxophone Nicole Blandin, baritone saxophone
Coach: Paul Shepherd

Recitation Book 12006
V. Fanfare/Variations (Durch Adam's Fall)

David Maslanka
(b. 1943)

Io Saxophone Quartet
College Division Second Place

Brian Herald, soprano saxophone Damien Hicks, alto saxophone
David Cecil, tenor saxophone Zachary Schlaug, baritone saxophone
Coach: Adam McCord

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76th Season
Three Hundred Sixtieth Concert
of the Society

The Debussy Trio

Marcia Dickstein, *harp*
Angela Wiegand, *flute*
David Walther, *viola*

with

Suzanna Guzmán, *soprano*

University of Louisville
April 13, 2014
3:00 P.M.
Comstock Concert Hall

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*We will be pleased to add the names of additional contributors in subsequent programs.

Program

in the blue glen (2006) — David Evan Thomas (b. 1958)
- Lento-Allegro energico
- Presto e leggero or Rustico
- Malinconico-Tempo giusto; Allegro amabile

from: *Siete Canciónes populares Españolas* — Manuel de Falla (1876-1946) trans. by Marcia Dickstein
- Nana
- Canción
- Asturiana

Cinco Canciónes Insólitas/Five Peculiar Songs — Ian Krouse (b. 1956)
- Canción de los romeros
- Canción de la criada: Giraba la rueda
- Zorongo (after Lorca)
- A la vera del agua
- Canción de cuna

Intermission

Tres Canciónes Sobre Lorca — Ian Krouse
- Mariposa del Aire
- Canción de los Segadores
- Canción de los Vecinos

Sonate *(La Deuxième)* (1915) — Claude Debussy (1862-1918)
- Pastorale
- Interlude
- Finale

There is Always Something to Do (for Morelle) — Bruce Broughton (b. 1945)
- Moderately fast
- Slow - Freely - As at the start
- Very fast

The Debussy Trio appears through arrangement with
DSD Associates, Los Angeles, CA 90049
info@debussytrio.com
www.debussytrio.com

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Special thanks to Dr. Jean Christensen for preparing all of our program notes.

Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society to insure that both the number of concerts as well as the quality of musicians be maintained for five years. Emilie Strong Smith was an involved and generous Chamber Music Society supporter for many decades. In honor of these individuals, the top contributors category has been designated the Gerhard Herz-Emilie Strong Smith Sustainers. For information on becoming a Herz-Smith Sustainer, please contact Barbara Brick at (502) 329-4901 or bababb@bellsouth.net.

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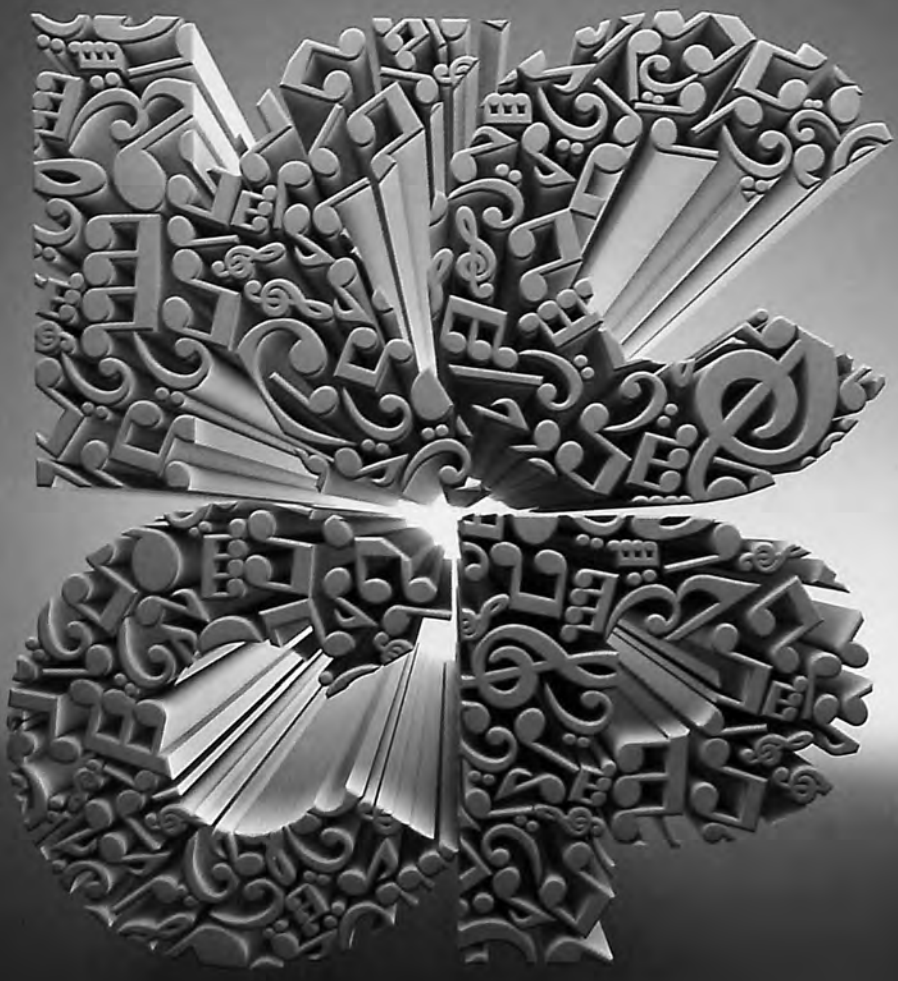
Next Chamber Music Society Concert

October 19, 2014 - 3:00 p.m.

Los Angeles Piano Quartet

Single tickets can be purchased in advance online at:
louisvillechambermusic.eventbrite.com



KENTUCKY CENTER SEASON 30 2013-2014 CHAMBER PLAYERS

Sunday, September 15th at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Piano Trio in C Minor, Op. 1 #3 ..... **Ludwig van Beethoven**
Rainwaves ..... **Joan Tower**

INTERMISSION

Liebeslieder Waltzes ..... **Johannes Brahms**

Sunday, October 20th at 3 PM

Stem Concert Hall, Ogle Center
INDIANA UNIVERSITY SOUTHEAST

Serenade for Winds, K. 375 ..... **Wolfgang Amadeus Mozart**

INTERMISSION

Piano Quintet in A Major, Op. 81 ..... **Antonin Dvorak**

Sunday, February 2nd at 3 PM

Comstock Concert Hall
UNIVERSITY OF LOUISVILLE

Trio in Eb, K. 498 "Kegelstatt" ..... **Wolfgang Amadeus Mozart**

INTERMISSION

Quartet for the End of Time ..... **Olivier Messaien**

Sunday, April 13th at 5:30 PM

Audubon Room
LOCUST GROVE

Caprice on Danish & Russian Airs ..... **Camille Saint-Saens**
Trio for Oboe, Clarinet & Viola ..... **Randall Thompson**

INTERMISSION

Piano Quartet in C Minor, Op. 15 ..... **Gabriel Faure**

Sunday, April 13th at 5:30 PM
Audubon Room
Locust Grove

PROGRAM

Caprice on Danish & Russian Airs — Camille Saint-Saens (1835 – 1921)

Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Dallas Tidwell, *clarinet* Joanna Goldstein, *piano*

Suite for Oboe, Clarinet, and Viola — Randall Thompson (1899 – 1984)

Jennifer Potochnic, *oboe* Dallas Tidwell, *clarinet*
Meghan Casper, *viola*

INTERMISSION

Piano Quartet in C Minor, Op. 15 — Gabriel Faure (1845 – 1924)

I. Allegro molto Moderato
II. Scherzo (Allegro vivo)
III. Adagio
IV. Allegro molto

Peter McHugh, *violin* Meghan Casper, *viola*
Megumi Ohkubo, *cello* Joanna Goldstein, *piano*

HISTORY

2013-2014 and it is our 30th season. Founded in 1982 by pianist Joanna Goldstein, clarinetist Dallas Tidwell, and violist Harold Levine, the ensemble first performed in Moritz Bomhard Hall a the Kentucky Center. Today, the musicians feel fortunate to be able, with the support of the University of Louisville and Indiana University Southeast, to perform in two of the region's most acoustically fine venues – the Margaret Comstock Hall and the Richard K. Stem Concert Hall, respectively.

The mission of the Kentucky Center Chamber Players is to program a variety of the standard chamber music literature, as well as to introduce audiences to less familiar works, including those by living composers. The core members of the KCCP, Joanna Goldstein, Peter McHugh, Megumi Ohkubo, and Dallas Tidwell, feel this policy has contributed to the vitality of the ensemble. They are also honored to have been able to collaborate with wonderful colleagues in the Louisville area, a region rich in musical talent. Flexibility of instrumentation is also vital to the mission of the KCCP and works have ranged in calling for as few as two players and as many as 13 winds. In short, the goal is to provide a rich mixture of composers, styles, and musical textures.

The KCCP has also toured and played educational concerts throughout the tri-state area and recorded for National Public Radio. The ensemble's first CD recording was released in September 2002. It's second, for New Dynamic Records – which includes works by living composers – was released on November 1, 2012.

Finally, all the musicians thank all of you, the members of the audience, for coming to our concerts. We hope that you enjoy listening to us as much as we enjoy playing for you.

Performers

Rebekah Bortz *(mezzo soprano)* receved her Bachelor's of Music in Vocal Performance from the University of Louisville. She is a 3-time District Winner and Tri-State Regional Finalist for the Metropolitan Opera Vocal Competition. Rebekah was also the First Place winner of the Palm Beach Operal Vocal Competition. She has performed with the Kentkcky Opera, Palm Beach Opera, The Louisville Orchestra, and The Cincinnati Opera. She lives with her husband and 3 children in LaGrange, and enjoys teaching Preschool Music at Springdale Presbyterian Preschool.

David Bryant *(bassoon)* currently holds the position of Principal Bassoon of the Huntington Symphony Orchestra and has also performed with the Louisville Orchestra, Kentucky Opera, Greensboro Symphony, Lexington Philharmonic, North Carolina Symphony, Carolina Ballet, and the Opera Company of North Carolina. He has also served on the faculties of Centre College, Eastern Kentucky University, Wake Forest University, and the University of North Carolina at Greensboro. He has performed at International Double Reed Society conferences in Evanston, Greensboro, Austin, Tempe, and Miami, Ohio. His primary bassoon teachers were Michael Burns, Benjamin Coelho, and Christopher Weait. David holds a Bachelor of Music degree from The Ohio State University, a Master of Arts degree from University of Iowa, and a Doctor of Musical Arts degree from University of North Carolina at Greensboro. He also has Master of Library Science degree from the University of Kentucky and is currently a librarian at the Louisville Free Public Library.

Meghan Casper *(viola)* received her Bachelor of Music degree from the Cleveland Institute of Music and her Master of Music degree from Northern Illinois University. Her teachers have included Richard Young (Vermeer Quartet), Atar Arad (Cleveland Quartet), and Mark Jacobs (Cleveland Orchestra), among others. She has participated in the Gros Morne Music Festival (as Artist in Residence), the Great Lakes Chamber Music Festival, the Aspen Music Festival Advanced Quartet Studies, the Juilliard String Quartet Seminar, and the Spoleto Festivals in the USA and Italy.

Meghan has taught at Northern Kentucky University, the Wyoming Fine Arts Academy, was a musical outreach presenter with the Chicago Public Schools, and was a Teaching Assistant to the Colorado Quartet Soundfest. Meghan is currently a member of the Louisville Orchestra.

Steve Causey *(horn)* is assistant principle French horn with the Louisville Orchestra. He came to the Louisville Orchestra and the University of Louisville School of Music in 1969 from Memphis, TN. He earned a Bachelor's degree and Master's degree in Music Performance from the University of Louisville.

Mr. Causey has also performed with the Louisville Bach Society, the Kentucky Center Chamber Players, the Ceruti Players and was a charter member of the New Louisville Brass Quintet. Mr. Causey has twice been a judge in the International Horn Competition of America Mr. Causey lives in Louisville with his wife Sue, their dog Rosie and cat Samantha.

Joanna Goldstein *(piano)* Joanna Goldstein is a professor of music at Indiana University Southeast. She teaches music theory, maintains a piano studio, and conducts the Indiana University Southeast Orchestra. Dr. Goldstein earned her Bachelor of Music degree summa cum laude at Temple University, her Masters of Music at The Juilliard School and a Ph.D. from New York University. She also studied at the Academy for Music and the Performing Arts in Vienna, Austria as a Fulbright-Hays Scholar and has received numerous honors including winning the Philadelphia Orchestra Young Artist Competition on two occasions, The National Arts Club Competition and the Mason-Hamilton Competition.

As a solo pianist, Dr. Goldstein has performed with the Louisville Orchestra, the Atlanta Symphony Orchestra, and the Philadelphia Orchestra, as well as several regional orchestras in the U.S. She has performed solo recitals and chamber music throughout the United States, England, Austria, and Germany and has recorded for South German Radio and appeared on WQXR in New York, as well as public radio in the Philadelphia area and in Louisville. She is a founding member of the Kentucky Center Chamber Players.

Bruce Heim *(horn)* is the Horn Professor at the University of Louisville and a member of Sonus Brass. A graduate of the Juilliard School, he has served on the faculties of Louisiana State University, the University of Missouri, Oklahoma State University, the University of Oklahoma, and the Sewanee Summer Music Festival. He has served as Interim Co-Principal of the Louisville Orchestra and for over twenty seasons he performed as an extra with the Saint Louis Symphony Orchestra. A leading pedagogue, Heim has presented master classes at many leading music schools and festivals. Heim has an international reputation as a solo recitalist, concerto soloist, and chamber musician, having performed in Venezuela, Brazil, Taiwan, Japan, Belgium, Italy, and Germany.

Jeffrey Jamner *(piano)* Jeffrey Jamner has performed as soloist and chamber artist throughout the United States, as well as Germany and Russia. He has appeared with the Louisville Orchestra, the Manhattan Chamber Sinfonia, and the Charleston Symphony and his debut chamber music performances in New York and Washington, D.C. received critical acclaim. His recordings include works by Robert Schumann and Thomas Dunhill with bassoonist Matthew Karr on the Centaur label on the CD "A Bassoonist's Voice." Jeffrey received his Masters degree in Piano Performance and Piano Pedagogy from the University of Louisville where he studied with Lee Luvisi. He also has Bachelor of Music degree from Mannes College and a Doctorate of Music from the Manhattan School of Music. Jeffrey is beginning his 16th year as Director of School Programs at the Kentucky Center for the Performing Arts.

Matthew Karr *(bassoon)* Matthew received a Bachelors degree from Oberlin Conservatory and a Masters degree from SUNY at Stonybrook. In 1979 Mr. Karr won the Principal Bassoon position with the Louisville Orchestra. He has served as Associate Principal Bassoon with the Houston Symphony during the
2000-01 season, taking a one-year leave from the Louisville Orchestra.

An active chamber musician, Mr. Karr attended the Marlboro Festival in Vermont in 1989 and 1990. He is a regular guest performer with the Ronen Chamber Ensemble of Indianapolis (a chamber group made up of members of the Indianapolis Symphony) since 1986.

He has been featured as soloist with the Louisville Orchestra and the Civic Orchestra of Louisville, the Manhattan School of Music Symphony Orchestra, the Orquestra Filarmonic UNAM of Mexico City, and the Indiana University Southeast Orchestra. He produced a compact disc, "A Bassoonist's Voice", in 1997. Mr. Karr is currently on the faculty at the University of Louisville. He has also served on the faculties of the Music Academy of the West (Santa Barbara CA.) and the Interlochen Arts Camp (Michigan). His principal teachers include Kenneth Moore, Willard Elliot, Arthur Wesberg, and Lou Skinner.

Kathleen Karr *(flute)* has been the Principal Flutist of The Louisville Orchestra since 1988. As Principal Flutist with the Louisville Orchestra, she has performed as soloist on several occasions, including Concerti by Gunther Schuller, Telemann and J.S. Bach. Ms. Karr is a founding member of the Kentucky Center Chamber Players, a chamber music group that has performed a subscription series since 1982. Ms. Karr is a member of the faculty at the University of Louisville's School of Music. She has also been a faculty member at Interlochen Arts Camp in Michigan. She is a member of the Louisville Bach Society Orchestra, and has performed on numerous occasions with the Ceruti Chamber Players. Ms. Karr received her Bachelor of Music degree from Northwestern University, and her Master of Music degree from the State University of New York at Stony Brook. Ms. Karr can be heard on First Edition Records, Centaur, D'Note, and Koch labels, and she is in the process of producing a CD of chamber music with the Kentucky Center Chamber Players.

Peter McHugh *(violin)* After being on the faculty of the University of Louisville School of Music for 39 years, Mr. McHugh retired in May, 2005 and was honored by being appointed Distinguished Professor Emeritus. For many years he was violinist with the McHugh-Oliphant Duo, the Louisville String Quartet, the Kentucky Center Chamber Players and the Faculty Chamber Artists. He has been concertmaster and soloist with the Louisville Orchestra, Pasadena Symphony, Aspen Festival Orchestra, Nashville Symphony, Louisville Bach Society Orchestra, San Diego Symphony, and the Oklahoma Symphony. He has also played with the Dallas Symphony, World Symphony, the Santa Fe Orchestra, Los Angeles Philharmonic, the New Century Chamber Orchestra, and the famous Casals Festival Orchestra in San Juan, Puerto Rico.

Mr. McHugh has performed under such notable conductors as George Szell, Charles Munch, Rafael Kubelik, Zubin Mehta, Mistislav Rostropovich, Rafael Frebeck de Burgos, Sixten Ehling, and Igor Stravinsky, and has played with such artists as Isaac Stern, Yo-Yo Ma, Itzhak Perlman, Arthur Rubinstein, Leonard Rose, and Claudio Arrau. He has recorded for RCA, the New Albion Records, and the Louisville First Edition Recordings. Peter is a member of Kentucky Center Chamber Players.

Jonathan Mueller *(viola)* Jonathan Mueller has been a member of the Louisville Orchestra since 2006. He has also been Adjunct Professor of Viola and Violin at Bellarmine University since 2009. Mr. Mueller finished his Master of Music in Viola Performance at Rice University's Shepherd School in May 2006 under the instruction of former Cleveland Quartet Violist, James Dunham.

While at the Shepherd School, Mr. Mueller performed in master classes for the Tokyo American and Mendelssohn Quartets. During his years at Rice, Mr. Mueller attained orchestral experience with the Austin Symphony and the Symphony of Southeast Texas in Beaumont.

Before attending Rice University, Mr. Mueller received his Bachelor of Music from Indiana University where he studied with former LA Philharmonic Principal Violist, Alan DeVeritch. While in Indiana, Mr. Mueller was a member of the Evansville Philharmonic for two seasons. In 2002, Mr. Mueller attended the National Repertory Orchestra in Breckenridge, Colorado where he had the opportunity to perform Bach's 6th Brandenburg Concerto.

Then in 2003 and 2004, Mr. Mueller attended the Schleswig-Holstein Musik Festival in Germany. While at Schleswig, Mr. Mueller had the Pleasure of playing under the batons of Neville Mariner, Christoph Eschenbach, Heinrich Schiff, and Kurt Masur.

Originally from Columbus, Ohio, Mr. Mueller now lives in the Highlands with his wife Krista and new son Everett.

Marilyn Nije *(clarinet)* graduated from Indiana University with a Bachelor of Music Education, a Master´s degree from Manhattan School of Music and a performance certificate from the Sweelinck Conservatory in Amsterdam, Holland where she studied with George Pieterson from the Concertgebouw Orchestra.

She was Assistant principal-Eb clarinet in the Mexico City Philharmonic for almost 20 years. Since 2009, she has lived in Louisville playing extra clarinet-Eb with the Louisville, Indianapolis, Evansville, Owensboro and Lafayette Symphony Orchestras.

She is a founding member of Sinfonietta Ventus, a woodwind octet based in Mexico City and since 1990 has played clarinet and Eb with the Orquesta Sinfonica de Mineria.

Marilyn has recorded under the direction of Carlos Miguel Prieto, Jorge Mester, Eduardo Mata and Guido Maria Guida.

With Sinfonietta Ventus and the Mexico City Philharmonic she has toured extensively in Mexico, Europe, China, Colombia and the United States.

Megumi Ohkubo *(cello)* Megumi Ohkubo received his early training at the respected Toho School in Japan. At Indiana University, he studied cello with Janos Starker and chamber music with Joseph Gingold and Menahem Pressler of the Beaux Arts Trio. He has served as principal cellist of various orchestras including the Tokyo Metropolitan Orchestra and the Indianapolis Chamber Orchestra. Mr. Ohkubo was invited to join the Saito Kinen Orchestra under the direction of Seiji Ozawa, which appears regularly in New York, London, Paris, Berlin, Salzburg, and Vienna and has made a number of recordings on the Philips and Sony labels. He has appeared in chamber music performances with William Preucil, Joshua Bell, and members of the Tokyo String Quartet, the Berlin Philharmonic, the Boston Symphony, the Cleveland Orchestra, the Royal Concertgebouw Orchestra, the New York Philharmonic, the Philadelphia Orchestra, and the Lausanne & Stuttgart Chamber Orchestras.

Mr. Ohkubo has been a member of the Kentucky Center Chamber Players for more than 20 years. He has taught at the University of Kentucky, the Jiyu Gakuen, Tokyo Metropolitan University, Indiana University Southeast, and the University of Louisville. He lives in Anchorage, Kentucky with his wife, Katheryn, a violinist in the Louisville Orchestra, and their three sons, Alan, Jonathan, and Joseph.

Jennifer Potochnic *(oboe)* Jennifer Potochnic was appointed professor of oboe at the University of Louisville in 2009 and is now serving as principal oboist with the Louisville Orchestra. Ms. Potochnic has held positions with the Palm Beach Opera, Columbus Symphony, Jacksonville Symphony, and Atlanta Symphony. She attended Louisiana State University, the Cleveland Institute of Music, Manhattan School of Music, and the College-Conservatory in Cincinnati and her teachers include Mark Ostoich, John Mack, Joseph Robinson, and Elaine Douvas. Ms. Potochnic recently made her third appearance at Carnegie Hall with the Grawemeyer Ensemble. She is an advocate for new music and her most recent commission project is "Inner Voices" a piece written by Mark Kilstofte in memory of her teacher John Mack.

Susan Reigler *(program commentary)* Susan Reigler earned her Masters degree in Zoology from Oxford University and also holds a Bachelors degree in Music from Indiana University. Her musical life consists of being a founding member of the ARS FEMINA Ensemble (a period instrument ensemble that performs music by Baroque and Classical women composers), playing solo tenor horn with the Commonwealth Brass Band, second tenor horn with the Athena Brass Band, and playing trumpet with the orchestra of Indiana University Southeast. In addition to acting as concert commentator for several ensembles, she writes the liner notes for New Dynamic Records' recordings. Reigler currently teaches biology and music at Indiana University Southeast.

Robert Simonds *(violin)* Violinist Robert Simonds is currently Interim Principal Second Violin of the Louisville Orchestra and a member of the Cabrillo Festival of Contemporary Music in Santa Cruz, CA.

Previously Rob was a member of The Phoenix Symphony, The Richmond Symphony and The Colorado Music Festival and additionally performed with the orchestras of Minnesota, Cincinnati, Indianapolis, and Saint Louis. As a chamber musician, Rob is particularly committed to performing music of living composers as well as collaborating with inspiring musicians of any genre and has presented small ensemble projects with Joe Pug, Tobie Milford and The Low Anthem. Rob is a native of Massachusetts and a graduate of The University of Cincinnati College-Conservatory of Music where he studied with Dr. Won-Bin Yim and Dorothy Delay.

Chad Sloan *(baritone)* American baritone Chad Sloan teaches voice at the University of Louisville. He is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters, including the role of Prosdocimo, Rossini's *Il Turco in Italia* for the Tacoma Opera, in debuts with the Lexington Philharmonic in Vaughan Williams' *Dona Nobis Pacem*, the Anchorage Opera as Captain Von Trapp in *The Sound of Music*, and Mercutio in *Romeo et Juliette* for the Dayton Opera and the Bar Harbor Music Festival.

He has performed as Willy Wonka in *The Golden Ticket* with Atlanta Opera and the role of Pluto in Telemann's *Orpheus* for the New York City Opera. He also participates in a multimedia concert entitles, "Fashioned Forward" with the Dallas Museum of Art, based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. Other performances include a debut as Belcore in *L'elisir d'amore* for Kentucky Opera and performances in *Little Women* for the Utah Opera. He has sung Figaro in *Il barbiere di Siviglia* in Bar Harbor and is the baritone soloist in *Carmina Burana* with the Midland Symphony Orchestra. Additional performances include the world premiere of John Musto's *The Inspector* for Wolf Trap Opera, and the role of Nate Ackerman in the North American premiere of *Death Knocks* with the Cincinnati Chamber Orchestra.

A graduate of the Julliard School, Chad is also an active recitalist. On the concert platform, Chad was heard in Vaughan-Williams' *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann's *Requiem fur Mignon* and Faure's *Requiem* with the Louisville Choral Arts Society.

Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

Dallas Tidwell *(clarinet)* Dallas Tidwell is a Professor of Clarinet at the University of Louisville. He served as associate principal and second clarinetist with the Louisville Orchestra for 27 years. During that time, he was featured as a soloist with the Louisville Orchestra in concertos by Dan Welcher and Frederick Speck. Mr. Tidwell has also served as principal clarinetist with the Kentucky Opera, Louisville Ballet, Louisville Bach Society, and the Lake George (New York) Opera. He has been an active chamber performer for the Santa Fe Chamber Music Festival, Gerhard Chamber Festival (Alabama), Lake George Chamber Festival, and is a founding member of the Kentucky Center Chamber Players. He recently toured Japan with the Louisville String Quartet as part of the University of Hirosaki Chamber Music Festival.

Mr. Tidwell holds undergraduate and graduate degrees from the University of Louisville. His principal teachers have included James Livingston, Larry Combs, Jerome Stowall, George Silfies, and Richard Nunemaker.
He is the 2012 recipient of the University of Louisville Distinguished Faculty Award for Research and Creative Activity as well as being named the 2012 University of Louisville Alumni Fellow.

Edith Davis Tidwell *(soprano)* has had a professional singing career spanning over three decades, performing with orchestras and opera companies throughout the United States, including among them, venues in New York City, Dallas, Los Angeles, Kansas City, Indianapolis, Rochester, Syracuse, Nashville, Tucson, and Anchorage, Alaska. She was featured as Senta in *Der Fliegende Holländer* with Edmonton Opera of Alberta and toured Great Britain with Opera North in Leeds, England in the title role of *Tosca* and in the title role of *Ariadne auf Naxos* with the Welsh National Opera.

She performed with New York City Opera as a leading soprano for seven seasons, singing Liú in *Turandot*, the Countess in *Le Nozze di Figaro*, and the title roles in *Norma*, *Madama Butterfly*, and *Tosca*.

She had a long association with the Kentucky Opera, where she sang over 20 leading roles, including Mimi in *La Bohème*, Desdemona in *Otello*, Leonora in *Il Travatore*, and the title roles in *Tosca*, *Madama Butterfly*, and *Ariadne auf Naxos*.

Ms. Davis Tidwell, an Oklahoma native, is a graduate of the University of Louisville, having earned both the Bachelor and Master of Music degrees in vocal performance. In 1997 she was named University of Louisville Alumni Fellow, and in 1998, the University awarded her the title of Distinguished Professor for excellence in teaching. She is a Professor of Voice at the School of Music and serves as the Coordinator of the Vocal Area. Ms. Davis Tidwell enjoys great satisfaction in working with and following the successes of her many talented students.

Petrea Warneck *(oboe)* performs extensively as an orchestral and chamber musician. Warneck has had an active career in the field of arts management, first in New York and subsequently in Berlin, Germany, where she resided for five years assisting her husband, Diether Warneck.

Her husband is an artist agent for the renowned baritone, Dietrich Fischer-Dieskau. Upon returning to the U.S. in 1994, she co-founded The Chamber Music Society of Wilmington (N.C.) and served as the executive director for the first decade of the series.

Passionate about new music for her instrument, she commissioned and premiered a work for solo oboe in 2006 by Mark Kilstofte, entitled "Inner Voices." The piece is a tribute to the legendary oboist, John Mack. Mack was Warneck's teacher and mentor for more than 25 years. Warneck presents master classes and Reed-making workshops from coast to coast–most recently at the Thornton School of Music at the University of Southern California, and at the College Conservatory of Music in Cincinnati (CCM), where she is a regular guest lecturer. At CCM, she also took on teaching and oboe studio class responsibilities during two sabbatical leaves of Mark Ostoich. She is a member of the artist faculty of the Oxford Oboe Camp in Georgia and the Charleston Oboe Camp.

Dedicated to the health and wellness of performing artists, she is a certified teacher of the Alexander Technique and is in training to become a licensed Andover Educator Instructor of Body Mapping.

Daniel Weeks *(tenor)* is a member of the voice faculty of the University of Louisville since 1998, and highly praised for his Italianate timbre and sensitive musicianship, Daniel Weeks maintains an active performing schedule, which includes opera, oratorio, and recitals.

As a concert artist, Mr. Weeks has sung with the Houston Symphony, the Dallas Symphony, the Cincinnati Symphony, the Indianapolis Symphony, the Columbus Symphony, the Chattanooga Symphony, the Bozeman Symphony, the Memphis Symphony, the Louisville Orchestra, the Huntsville Symphony, the Oratorio Society of New York, the Winter Park Bach Festival, the Orchestra of St. Luke's, the Xalapa Symphony, Mexico, and the National youth Orchestra of Caraca, Venezuela.

On the operatic stage, he has performed with the Florentine Opera, Kentucky Opera, Mercury Opera, Nevada Opera, and in 2001 toured the U.S.A in Mozart's *Cosi fan tutte* with the San Francisco Opera's Western Opera Theater.

A passionate advocate for Art Song recitals, Mr. Weeks gave his New York Recital Debut with the Marilyn Home Foundation in 2000, and for three years, sang recitals for the foundation in six states. In 1999, he was a National Finalist in the Metropolitan Opera's National Council Auditions and was also named Young Artist of the National Federation of Music Clubs. In addition to annual faculty recitals, he has given recitals and master classes at unversities throughout the United States, Mexico, Venezuela, Poland, and the Czech Republic.

Upcoming engagements include Puccini's *La Bohème* with the Huntsville Symphony, Verdi's *Requiem* with the National Symphony of Costa Rica, Handel's *Messiah* with the Louisiana Philharmonic, and Beethoven's 9th *Symphony* with the Louisville Orchestra.

The Kentucky Center Chamber Players gratefully acknowledge the assistance of:

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Diego Lyra Medeiros,
jazz composition

(Student of John La Barbera)

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Evening
April 13, 2014
7:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Nardis

Miles Davis
(1926-1991)
Arr. Diego Lyra Medeiros

UofL Jazz Ensemble I

I chose to arrange a Miles Davis (Bill Evans) composition simply because his influence in the jazz idiom is too significant to ignore. I found that the melody works well in 7/4, and I included an ostinato that occurs throughout the piece. There is a section in 4/4 that features a backbeat groove, which exemplifies another aspect of American popular music that has influenced my writing.

Beyond the Horizon

Diego Lyra Medeiros
(b. 1987)

This was written for a group that I perform with called Anomaly, which includes Brandon Coleman, Zack Kennedy, and Jose Oreta. Since moving to Louisville, these musicians have become some of my closest friends. Last fall, Anomaly went on tour throughout Kentucky, Ohio, and West Virginia. The highlight of the tour was the WV Wine and Jazz Festival, to which we were asked to return for this coming year. A lot of the music written for Anomaly has themes based on science fiction and supernatural elements, as well as astronomical events. As I mature as a composer, I am realizing that, like legendary jazz composer Duke Ellington, writing with a specific group of people in mind is very rewarding.

Influence

Diego Lyra Medeiros

I wrote this as the final project for John La Barbera's Advanced Composition course. In a way, it was written as a response to the work I did for the 2014 KCO Composition Competition. After spending many hours becoming familiar with the Eastern European modes prevalent in Jewish music, the sounds were stuck in my head. I wanted to use these sounds from a purely artistic standpoint, without the restrictions that come with writing for competition. The opening melody has an ascending run commonly found in Jewish music. It moves between an Eastern European and a swing feel throughout.

Vai e Vem — **Jovino dos Santos Neto (b. 1954), Arr. Diego Lyra Medeiros**

I had the pleasure of meeting Jovino Santos and his group at the 2014 Jazz Education Network (JEN) conference in Dallas, TX. He is a Brazilian pianist who performed for eighteen years with legendary multi-instrumentalist/composer Hermeto Pascoal. I heard him perform "Vai e Vem" at the conference. The title is an expression that invokes the image of many people "coming and going." Listening to this piece, a fast samba, it is easy to imagine a busy city street, full of people coming and going in all directions.

Last Winter Day — **Diego Lyra Medeiros**

This work was premiered on March 20th, the last day of winter. Though I did not have this premiere date in mind, it turned out to be quite appropriate. The inspiration for this piece came from the feeling I got every time I looked out the window and saw more snow. It seemed like this winter would never end. I think all of us longed for the last winter day.

From Baião to Something — **Diego Lyra Medeiros**

When Americans think of music from Brazil, they may think of bossa nova or samba, from Rio de Janeiro. Unfortunately, these are the only styles that have made their way outside of Brazil into American music. My hometown of Recife is one of the poly-cultural centers of the country. It is the birthplace of countless styles of music, including maracatu, frevo, and baião. It was my plan to write a piece of music that represented my journey from Brazil to America. Since moving here, I have studied and absorbed so many different styles, but the influence of my native music is impossible to deny. "From Baião to Something" starts out with an authentic Brazilian groove and shifts to Neo-Soul, which combines influences of jazz, hip-hop, soul, etc.

Frevo Freilach — **Diego Lyra Medeiros**

UofL Jazz Ensemble I

In the fall semester of my final year at UofL, John La Barbera suggested that I enter the 2014 Klezmer Company Orchestra (KCO) Composition Competition. My aim was to enrich my resume while writing in a style outside of my culture and experience. It was a challenge due to the specific competition guidelines, which required me to write for atypical instrumentation within a small big band setting. The conventional progressions used in tonal harmony do not work with Klezmer folk melodies, so I had to immerse myself in Eastern European modes in order to be true to the idiom. It was suggested that I fuse Klezmer with either jazz or world music. I chose to use the Brazilian music style of Frevo as the basis of the composition because I found that the intensity of Klezmer music matched well with the fast-paced energy of Frevo. I was chosen to move into the final stage of the competition, where I received guidance from the director who would perform my piece. He suggested that I

include the word "freilach" in the title. "Freilach" is a Yiddish word that means "joyous melody." I placed second in the competition, and the KCO premiered the piece on March 2nd in Miami, Florida.

The Thread — **Diego Lyra Medeiros**

UofL Jazz Ensemble I

This is the first composition I wrote specifically for a big band. It is through-composed, which means that there are no repeating sections. The sections contain thread-like elements that weave the piece into a cohesive whole. I wanted to convey through music the idea that all human life is connected, and even the smallest action has an effect over countless lives, whether we realize it or not. To represent the human element in composing music, I incorporated a vocal line within the piece. When writing solely for instrumentalists, it can be easy to forget that there is a human being behind the instrument. In keeping with the theme of this composition, the voice can be seen as humanity's place within the universe.

PERSONNEL

Arabo Bey, *trumpet* Thiago Fernandes, *tenor saxophone*
Ethan Evans, *trombone* Brandon Coleman, *guitar*
Diego Lyra, *piano* Jose Oreta, *bass*
Ben Hogan, *drum set, vibraphone & percussion*
Eli Weidman & Pedro Augusto, *drum set*

Special Guests
Anna Murakawa, *violin*
Todd Hildreth, *accordion*

University Jazz Ensemble I
John La Barbera, *Director*

Saxophones
Melanie Burrier, *flute*
Ashley Miller, *alto*
Dylon Jones, *alto*
Thiago Fernandes, *tenor*
Jake Daniels, *tenor*
Lucas Miller, *baritone*

Trombones
Mike Smith
Ethan Evans
Sebastian VanHorn
Michael Tignor

Trumpets
Arabo Bey
Nick De Jarlais
Clay Parler
Nick Kaizer
Erika Howard

Rhythm
Will Wilder, *guitar*
Diego Lyra, *piano*
Jose Oreta, *bass*
Elias Weidman, *drums*
Ben Hogan, *drums*

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SoM
2014
077

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

University Tuba & Euphonium Studio

Students of Clinton McCanless

Sunday Afternoon
April 13, 2014
2:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Fantasia Di Concerto — Eduardo Boccalari (1859-1921)

Tyler Hart, *euphonium*
Paige Harpring, *piano*

Party Piece — Philip Sparke (b. 1951)

Rachel Casey, *euphonium*
John Combs, *piano*

Sonata for Tuba and Piano
II. Andante espressivo — Eric Ewazen (b. 1954)

Colin Wise, *tuba*
Adrienne Fontenot, *piano*

Sonata in F minor
II. Allegro — Georg Philipp Telemann (1681-1767)

Jared Anderson, *euphonium*
Pat Walton, *piano*

Pavane

Gabriel Fauré
(1845-1924)
arr. Kenyon Wilson

Rachel Casey & Chris Cusick, *euphoniums*
Blake Manion & Matheus Silva, *tubas*

Sinfonias 1+2

Johann Sebastian Bach
(1685-1750)
arr. Ben Pierce

Jared Anderson & Tyler Hart, *euphoniums*
Colin Wise, *tuba*

Second Suite in F
I. March
II. Song Without Words
III. Song of the Blacksmith

Gustav Holst
(1874-1934)
arr. Mike Forbes

Jared Anderson, Rachel Casey, Chris Cusick & Tyler Hart, *euphoniums*
Blake Manion, Matheus Silva & Colin Wise, *tubas*
Clinton McCanless, *director*

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Monday, April 14 - 7:00pm (Bird Recital Hall)
University Jazz Repertory Ensembles

Monday, April 14 - 8:00pm (Comstock Concert Hall)
University Chorus & Collegiate Chorale

Wednesday, April 16 - 8:00pm (Comstock Concert Hall)
University Symphony Orchestra

Friday, April 18 - 4:00pm (Comstock Concert Hall)
University Brass Ensembles

Sunday, April 20 - 8:30pm (Bird Recital Hall)
University Flute & Woodwind Ensembles

Monday, April 21 - 8:00pm (Comstock Concert Hall)
University Percussion Ensemble

Monday, April 21 - 8:30pm (Bird Recital Hall)
University String Chamber Ensembles

Saturday, May 10 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Saturday, May 10 - 4:00pm (Comstock Concert Hall)
School of Music Commencement

Friday, May 16 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizen & students with ID. Call 502.852.6878 for information.

Saturday, May 17 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizen & students with ID. Call 502.852.6878 for information.

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SoM
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

University Jazz Repertory Ensembles

Contemporary Ensemble
Directed by Craig Wagner

Hardbop Ensemble
Directed by Ansyn Banks

Brazilian Ensemble
Directed by Mike Tracy

Monday Evening
April 14, 2014
7:00 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

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Thank you.

PROGRAM

Invitation	Kaper
Waltz New	Jim Hall
Got a Match?	Chick Corea

Contemporary Ensemble
Justin Huff, *saxophone* Rafael Lopez, *guitar*
Craig Wagner, *bass*
Johnny Chai & Israel Cuenca, *drums*
Craig Wagner, *director*

KD — Bob Porcelli

Gemini — Jimmy Heath

Super Blue — Freddie Hubbard

Hardbop Ensemble

Jean Gorce, *trumpet* Melanie Burrier, *saxophone & flute*
Craig Lambert, *piano* Ben Boelscher, *guitar*
Jose Oreta, *bass*
Pedro Augusto & Joshua Bradley, *drums*
Ansyn Banks, *director*

Lamento — Sertanejo Dominguinhos

Bach-te-vi — Jovino dos Santos

Batida Diferente — Mauricio Einhorn

Brazilian Ensemble

Kaitlin Edwards, *violin* Kendall Carter, *piano*
Claudia Martinez & Will Wilder, *guitars*
Pauline Ottaviano, *bass*
Evan Brown & Sam Broussard, *drums*
Mike Tracy, *director*
Diego Lyra Medeiros & Thiago Fernandes, *teaching assistants*

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Marty Kasdan

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SoM
2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *Conductor*

featuring

Sarah Tubbesing, Andrew Wheaton,
student conductors

and

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall
Sunday Evening
April 14, 2014
8:00 P.M.

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UNIVERSITY CHORUS

Gloria in Excelsis Deo (Gloria in D Major, RV 589) — Antonio Vivaldi (1678-1741)

Won Joo Ahn, *piano*
Sarah Tubbesing, *student conductor*

He, watching over Israel (Elijah, Op. 80) — Felix Mendelssohn (1809-1947)

Won Joo Ahn, *piano*
Andrew Wheaton, *student conductor*

Alleluia — Ralph Manuel (b. 1951)

Long, Long Ago — Thomas Haynes Bayly (1797-1839), arr. Dan Forrest (b. 1978)

John Combs, *piano*

Plenty Good Room — Traditional Spiritual, arr. Jay Althouse (b. 1951)

Cheyenne Shelby, Leland Wilbert, *soloists*
John Combs, *piano*

CARDINAL SINGERS

Kyrie (Missa Alma Redemptoris) (1600) — Tomás Luis de Victoria (1548 - 1611)

Sanctus (Missa Papae Marcelli) (c. 1555/62) Giovanni Pierluigi da Palestrina (1525/26 - 1594)

Stetit Angelus (2005) — Rihards Dubra (b. 1964)

A Tribute to Stephen Foster

Camptown Races (1850) — Stephen Foster (1826 - 1864), arr. Jack Halloran

Hard Times (1854) — Stephen Foster, arr. Craig Hella Johnson

Cody Martin, Kelly Welding,
Emily Yocum, Carlisle Schoner,
Nicholas D. Gray, Tyler Dippold, Dylon Crain, *soloists*

Nelly Bly (1850) — Stephen Foster, arr. Jack Halloran

My Old Kentucky Home (1853) — Stephen Foster, arr. Donald Moore

Unicornio — Silvio Rodríguez, arr. Ernesto Herrera
(b. 1946) (b. 1988)

Sam Soto, *tenor*

Oiga, compae (1997) — César Alejandro Carrillo
(Preludio y fugo sobre un tema de Manuel Briceño) (b. 1957)

Ride the Chariot (2001) — Traditional Spiritual, arr. Moses Hogan
(1957 - 2003)

Haley De Witt, *soprano*

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Haley De Witt
Erin Shina
Sarah Tubbesing*
Kelly Welding

Soprano 2
Won Joo Ahn*
Jessica Banet
Anna Rittenhouse
Elizabeth Smith
Emily Yocum

Tenor 1
Cody Martin
Sam Soto
Blake Wilson

Tenor 2
Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Andrew Wheaton*

Alto I
Lauren Cannon
Megan Durham
Sara Kim
Bomi Lee#

Alto 2
Chelsey Jackson
Ashley Kruth
Grace Robertson
Carlisle Schoner

Bass 1
Bradley Detro
Nicholas D. Gray
Alex Kapp
Ethan James McCollum
Nick Peak

Bass 2
John Combs
Tyler Dippold
Reed Mills
Nick Pappe
Nathan Yothers

**graduate student*
#UofL faculty

University Chorus

Bomi Lee, *director*

Won Joo Ahn, Sarah Tubbesing, Andrew Wheaton, *graduate assistants*

Soprano I
Laura Bower
Maria Franxman
Nala Kathleen Johnson
Jessica Kingery
Emma Powers
Briget Price
Ashley Sonne
Sarah Tubbesing*

Soprano II
Won Joo Ahn*
Ellen Akin
Isabella Henley-Brunton
Jacquelyn Davis
Treneese Hughes
Alicia Humphrey
Sarah Kapur
Abby McCarthy
A'Marie Rust
Cheyenne Shelby
Madeleine West

Tenor I
Foster Lucas

Tenor II
Kristofer Anderson
Timothy Blunk
Andrew Wheaton*
Stuart Wicke

Alto I
Phoebe Bell
Bailey Carter
Amelia Ehmling
Holly Hankin
Lydia McCracken
Sidney Moss
Katie Olsen
Erica Rust
Mollie Stephens
Rachel Vaughan
Mea Ward

Alto II
Patricia M. Edison
Lillian Henry
Paige Harpring
Morgan Smallwood

Bass I
Jordan Bennett
Seon Hwan Chu+
Ethan James McCollum
Jamie Monck
Ray Powell
Justin Sierkowski
Leland Wilbert

Bass II
Johnny Flannigan
Reed Mills+
Nick Pappe+

**graduate student*
+guest performer

University of Louisville
University Chorus and Cardinal Singers

Monday, April 14, 2014

Texts, Translations, and Notes

Selections by the University Chorus

Gloria in excelsis Deo (Gloria in D Major, RV 589) **Antonio Vivaldi**

Antonio Vivaldi was an influential Italian composer of the Baroque period. During his childhood in Venice, he was taught to play the violin by his father, a professional violinist employed at the famous San Marco Cathedral. Vivaldi went on to become a virtuoso violinist, Catholic priest, and a teacher at the Pio Ospedale della Pietà. His experience as a violinist is perhaps what gives his music its distinct rhythmic character. Vivaldi's musical contributions include 46 operas and several sacred choral works. He also wrote over 500 instrumental concertos, of which 240 are for violin.

Vivaldi wrote three settings of the Gloria text. *Gloria in D Major*, the most popular of his Gloria settings, was written sometime between 1713 and 1717 and was rediscovered in the late 1920s. The first modern performance of the work took place in Siena in 1939. In this work, the Gloria text from the Mass is divided into twelve distinct movements. *Gloria in excelsis Deo* is the opening movement. The accompaniment, scored originally for strings, trumpet, oboe, and continuo, features repetitive motives comprised of octave jumps and driving sixteenth notes that give this movement its rhythmic excitement. The choir enters in a chorale-like fashion with declamatory statements of the text.

Gloria in excelsis Deo. *Glory to God in the highest.*

He, watching over Israel (Elijah) **Felix Mendelssohn**

Elijah was first conceived of as early as 1836, but was not completed until ten years later. It was further revised in 1847. The work was originally composed in German, even though it was being written for performance in England. William Bartholomew prepared the English version for the premiere in Birmingham.

The text is taken from a German translation of the Old Testament, largely 1 Kings. Before the story of Elijah begins, God had promised to protect the people of Israel if they obeyed his commandments, passed on through Moses. Ahab, King of Israel, however, adopted his wife's religion and built idols to Baal and other gods, thus breaking the covenant. In the first part of the oratorio, after accurately prophesying a drought, Elijah goes into hiding, living with a widow and her son in Zarephath. When the son grows ill and dies, Elijah prays three times to God and the boy is revived, restoring the woman's faith. Elijah later presents himself before King Ahab and proposes a test to show that Baal is not the true God. Elijah and the prophets of Baal build altars for their Gods, upon which they place wood and sacrificial steers. Baal's prophets cry out to him to light the altar on fire, but nothing happens. Elijah then prays to God in his aria *Lord God of Abraham* and the fire descends, engulfing the altar and everything on it. Elijah then orders that the prophets of Baal be killed. After he and the people pray, God ends the drought.

As the second part begins the Israelites are advised to once again worship God and regain his protection, but Ahab and Jezebel persist in worshiping Baal and convince the people to vow to kill Elijah. Elijah flees to the desert and asks God to let him die. He then falls asleep under a tree, and the angels sing *He, watching over Israel.*

He, watching over Israel is like a partner song, with two main motives of contrasting emotional content. The peaceful and hopeful first motive is presented by each voice, and then in a second section a darker, more ominous idea is presented. In the third section the two motives and texts are interwoven, with the more peaceful theme winning out in the end. In the last few measures of the choir, the instruments are removed, and the choir sings ascending lines *a cappella*, as though the hope is reaching up into the heavens to reach repose.

He, watching over Israel slumbers not, nor sleeps.
Shouldst thou, walking in grief, languish, He will quicken thee.

Alleluia

Ralph Manuel

Ralph Manuel was born in Oklahoma City and earned a Bachelor of Music degree from Oklahoma City University and a Master of Church Music degree from Southwestern Baptist Theological Seminary. After serving for 24 years in Brazil as a missionary, he has been Minister of Music at Heritage Baptist Church in Annapolis, Maryland, since 2004.

Alleluia opens with a simple melody supported by warm harmonic textures from the bottom three voice parts. Then the tenor takes the melody again in an interplay with the women's parts. In the middle section, all voices imitate the main subject, reflecting Baroque-style writing but with modern harmonies while retaining its warmth and beauty of simplicity. The single word *Alleluia* is repeated by intimate imitation throughout the music, guiding us to feel humble and meditate on the pure meaning of the word Alleluia and our intimate relationship with the Lord. This heartfelt song was sung in memorial concerts for the victims of the Oklahoma City bombing in 1995.

Alleluia. *Praise ye the Lord.*

Long, Long Ago

Thomas Haynes Bayly, arr. Dan Forrest

Long, Long Ago is a typical example of the early 19th century American "parlor song," with its simple, singable melody, and nostalgic emphasis on separation and longing. It was extremely popular when it was published in 1843, one year before Stephen Foster published his first piece. This setting preserves the nostalgic mood of the original, but casts it in a more modern harmonic idiom.

[Program note by Dan Forrest]

Tell me the tales that to me were so dear, long, long ago.
Sing me the songs I delighted to hear, long, long ago.
Now you are come all my grief is removed.
Let me forget that so long you have roved.
Let me believe that you love as you loved, long, long ago.

Do you remember the paths where we met? Long, long ago.
Ah, yes you told me you'd never forget, long, long ago.
Now you are come, all my grief is removed.
Let me forget that so long you have roved.
Let me believe that you love as you loved, long, long ago, long ago.

Plenty Good Room

Traditional Spiritual, arr. Jay Althouse

Jay Althouse, who currently serves on the board of the North Carolina Master Chorale, earned his master's degree in music education from Indiana University of Pennsylvania, from which he received the school's Distinguished Alumni award in 2004. For many years he served on the Executive Board of the Music Publishers Association of America and he was a choral editor for Alfred Music Publishing for twenty years. He is a member of ASCAP with his wife, Sally K. Albrecht, who is also well-known as a choral educator/composer.

Plenty good room in the kingdom!
Plenty good room in my father's kingdom,
plenty good room so choose your seat and sit down.
I would not be a sinner; I'll tell you the reason why.
'Cause if my Lord should call on me,
I wouldn't be ready to die, not ready to die.
I would not be a liar; I'll tell you the reason why.
'Cause if my Lord should call on me,
I wouldn't be ready to die, not ready to die.
Plenty good room in the kingdom!
Plenty good room in my father's kingdom,
plenty good room so choose your seat and sit down

Selections by the Cardinal Singers

Kyrie (Missa Alma Redemptoris) **Tomás Luis de Victoria**

Spanish Renaissance composer Tomás Luis de Victoria was born in Avila, and when his voice broke, he was sent to Rome to study at the Jesuit Collegium Germanicum. He may have studied with Palestrina around this time. Beginning in 1573 he held positions as chapelmaster and instructor of plainsong at the Jesuit Collegium Germanicum and the Pontifical Roman Seminary. In 1575 he was ordained as a priest, and was appointed Maestro di Capella at S. Apollinare. In 1587 he returned to Spain to become chaplain to the Dowager Empress Maria, daughter of Charles V and sister of Philip II. He worked for 24 years at Descalzas Reales as chaplain to the Empress and then as convent organist.

Among his numerous mass settings is the *Missa Alma Redemptoris*, based on ideas drawn from his earlier *Alma redemptoris* motet, an antiphon composed in honor of the Virgin Mary and sung during Advent and until the Feast of the Purification. The Mass, like the 1581 motet, is composed for a double choir of eight voices.

Kyrie eleison,	*Lord have mercy,*
Christe eleison,	*Christ have mercy,*
Kyrie eleison.	*Lord have mercy.*

Sanctus (Missa Papae Marcelli) **Giovanni Pierluigi da Palestrina**

Palestrina's extensive work in Rome in the 16th century resulted in twelve volumes of masses, three volumes of madrigals, some 400 motets, and numerous other liturgical compositions. His style of writing serves as a model for teaching strict diatonic counterpoint in colleges and universities today. His publications began with the *Missarum liber primus*, a volume of masses for 4-6 voices published in 1554, and his first book of madrigals for four voices, published in 1555.

The nineteenth ecumenical council of the Roman Catholic Church opened at Trent on December 13, 1545, with the third and closing sessions of the Council of Trent held in 1562 - 1563. One of the council's aims was the reformation of perceived corruptions in church music. They discussed not only the increasing secularization of church music, but also whether excessive contrapuntal display was confusing and obscured the text, interfering with the worship experience of churchgoers. *Missa Papae Marcelli* may have been composed as early as 1555, when Marcellus II, for whom the work is named, was elected Pope. Marcellus II was an important figure in the church music reforms and had urged musicians to strive for simplicity and clarity in their compositions. Some believe the work was composed in response to the council's debate on polyphony, putting the date of composition as 1562 or later. Palestrina no doubt composed the work with the recommendations for intelligibility in mind, and it has become one of his most well known, performed, and studied works. The Sanctus is set for six voices. The melodic counterpoint is smooth, while the text remains clear and easily understood.

Sanctus, Sanctus, Sanctus,	*Holy, Holy, Holy,*
Dominus Deus Sabaoth.	*Lord God of Hosts.*
Pleni sunt coeli et terra gloria tua.	*Heaven and earth are full of thy glory.*
Hosanna in excelsis.	*Hosanna in the highest.*

Stetit Angelus **Rihards Dubra**

Rihards Dubra, one of Latvia's most renowned composers, studied music theory and composition at the Emils Darzins Music College, where he now teaches, and at the Latvian Music Academy. In 1997 he completed his master's degree in composition at the Academy, where he studied with Juris Karlsons. For several years, he was an organist at Mater Dolorosa Catholic Church in Riga. He is one of the founders and leaders of the group Schola Cantorum Riga. He also works as a music theory and composition teacher at Jurmala Music College, and is a member of the Schola Gregoriana Rigensis singers.

Dubra's main musical inspiration can be traced to Gregorian chant and music of the Middle Ages. His earliest works were choral settings of Latin sacred texts, written when the church was still banned by the Soviet Regime.

About his music, he says:

> "I try to write music in the style of meditation. Sometimes it longs for the hearer (especially when he is not ready for dreaming or imagination), but always it is like a call to heaven, sometimes like a very silent call. To listen to this music is to spend some still, soft time in the embrace of many sounds, which, despite the many climaxes, are mostly meant to awaken visionary thoughts. For all my works I had to count on a touch of divinity to write - it means, I think, that I do not myself write the music. Music is always coming to me, and making me work. Therefore I don't work if I have no inspiration, ideas, or feeling. I don't think about structure - it naturally depends on the musical impulse. Certainly, experience also plays a special part. The style of my music is always in affinity with Gregorian chant or the music of the Middle Ages through the view of a man who lives in the present century.
> More than this I cannot say - usually I think that all that I want to say I have said with my music... It will tell you everything much better than I can."

The opening chord of *Stetit Angelus* uses both static and moving parts on the same pitches in the women's voices, evoking the rising clouds of incense, then the tenor voices introduce a chant-based melody. Ascending and descending melodies in both soprano and alto ensue, again suggesting the billowing smoke of incense. As the women's voices go off into individual tempi the men sing a homophonic passage in parallel motion. A simple yet beautiful four-part passage follows, leading to the return of the tenor melody.

Stetit Angelus iuxta aram templi,	*An Angel stood near the altar of the temple,*
habens thuribulum aureum in manu sua.	*holding a golden censer in his hand.*
Et ascendit fumus aromatum	*And the incense smoke ascended*
in conspectu Domini	*before the presence of the Lord*
de manu Angeli.	*from the Angel's hand.*

A Tribute to Stephen Foster

Camptown Races	**arr. Jack Halloran**
Hard Times	**arr. Craig Hella Johnson**
Nelly Bly	**arr. Jack Halloran**
My Old Kentucky Home	**arr. Donald Moore**

This year marks the 150th anniversary of the death of Stephen Collins Foster, known as the "father of American music," and the pre-eminent songwriter of the United States in the 19th Century. Born in Pennsylvania, he was the youngest of ten children. As a youth, his most important musical influences were Henry Kleber, a German immigrant who owned a music store in Pittsburgh and gave him music lessons, and Dan Rice, a traveling blackface singer who introduced him to minstrel songs. In his early twenties, Foster began writing minstrel songs almost exclusively for Christy's Minstrels, a blackface group formed by Edwin Pearce Christy, including *Camptown Races*, *Nelly Bly* and *My Old Kentucky Home*. He sold a number of his compositions to publishing companies, but realized little profit from these sales.

Foster wrote both *Camptown Races* and *Nelly Bly* in 1850 as two of his "Ethiopian" songs. Although he wrote them in black dialect, Foster's instruction to minstrel singers was to sing them with sympathy, not derision. In *Nelly Bly*, he thought that a song describing a loving black couple would humanize them in the eyes of the white population. The choral arrangements of *Camptown Races* and *Nelly Bly* are by Jack Halloran, a native of Iowa who was a choral director for films, records, and television, and worked as choral director and arranger on *The Dean Martin Show* and director of the chorus and orchestra for several Bing Crosby recordings. Halloran also organized the Jack Halloran Singers, which performed throughout Southern California. His most-often performed arrangement by choirs is the spiritual *Witness.*

Foster wrote *Hard Times* in 1854, following a string of beloved songs, including *Camptown Races, Old Folks at Home* (1851), *My Old Kentucky Home* (1853), and *Jeanie with the Light Brown Hair* (1854). He had suffered a number of recent setbacks in his life, including his father's debilitating stroke in 1851, he and his wife's separation for a time in 1853, and the death of his close friend Charles Shiras in 1854. The following year would bring more difficulties, including the deaths of both his parents just a few months apart. The country was in an economic downturn in 1854, and the song is a reflection for those who face difficulties in life. Craig Hella

Johnson, former Director of Choral Activities at the University of Texas and founder and director of the acclaimed professional choir *Conspirare*, arranged *Hard Times* for chorus.

My Old Kentucky Home was composed in 1853, and was adopted by the Kentucky General Assembly as the official state song of Kentucky in 1928. The choral arrangement is by Donald Moore, organist/choirmaster at Pilgrim United Church of Christ in Cuyahoga Falls, Ohio.

Camptown Races

Gon to run all night, gon to run all day,
O somebody bet on the bobtail nag, O doo da day.

Camptown ladies sing this song, doo da, doo da,
camptown race track five miles long, O doo da day.
I come down there with my hat caved in, doo da, doo da,
I go back home with a pocket full o' tin, O doo da day.

[Refrain] *Gon to run all night, gon to run all day,*
I'll bet my money on the bobtail nag,
somebody bet on the bay.

The longtail filly and the big black hoss, doo da, doo da,
fly the track and they both cut across, O doo da day.
The blind hoss stick in a big mud hole, doo da, doo da,
I can't touch bottom with a ten foot pole, O doo da day.

[Refrain]

Old muley cow come on to the track, doo da, dooda,
the bobtail fling her over his back, O doo da day.
Then fly a long like a railroad car, doo da, dooda,
runnin' a race with a shootin' star, O doo da day.

[Refrain]

See them flyin' in a ten mile hear, doo da, doo da,
'round the race track then repeat, doo da, doo da,
IO win my money on the bobtail nag, doo da, doo da,
keep my money in an old tow bag, dooda doo da.

[Refrain]

Hard Times

Let us pause in life's pleasures and count its many tears
while we all sup sorrow with the poor.
There's a song that will linger forever in our ears;
Oh Hard Times come again no more.

[Refrain] *'Tis the song, the sigh of the weary.*
Hard Times, Hard Times, come again no more.
Many days you have lingered around my cabin door,
Oh Hard Times, come again no more.

While we seek mirth and beauty and music light and gay,
there are frail forms fainting at the door;
Though their voices are silent, their pleading looks will say,
Oh Hard Times, come again no more. [Refrain]

There's a pale drooping maiden who toils her life away
with a worn heart whose better days are o'er.
Though her voice would be merry 'tis sighing all the day
Oh! Hard Times, come again no more.

'Tis a sigh that is wafted around the troubled wave
'Tis a wail that is heard upon the shore.
'Tis a dirge that is murmured around the lowly grave,
Oh Hard Times, come again no more.

It's the song, the sigh of the weary.
Hard Times, Hard Times, come again no more.
There's a song that will linger forever in our ears.

Nelly Bly

Nelly Bly! Nelly Bly! Bring the broom along,
We'll sweep the kitchen clean, my dear, and have a little song.
Poke the wood my lady love and make the fire burn,
And while I take the banjo down, just give the mush a turn.

[Refrain] *Heigh Ho Nelly Oh listen love to me,*
I'll sing for you, play for you, a dulcet melody.
Heigh Ho Nelly Oh listen love to me,
I'll sing for you, play for you, a dulcet melody.
Nelly Bly had a voice like the turtle dove,
I hear it in the meadow and I hear it in the grove.
Nelly Bly has a heart warm as a cup o' tea,
And bigger than a sweet potato down in Tennessee.

[Refrain]

Nelly Bly, Nelly Bly never, never sigh.
Never bring a teardrop to the corner of your eye.

[Refrain]

My Old Kentucky Home

The sun shines bright on my old Kentucky home,
'Tis summer, the fields are array,
The corntops ripe and the meadows in the bloom,
While the birds make music all the day.

[Refrain] *Weep no more my lady,*
Oh, weep no more today:
We will sing one song for my old Kentucky home,
For my old Kentucky home, far away.

The day goes by like a shadow o'er the heart,
with sorrow where all was delight.
They sing no more by the glimmer of the moon,
Oh my old Kentucky home, good night.

[Refrain]

Unicornio **Music and text by Silvio Rodríguez, arr. Ernesto Herrera**

Silvio Rodríguez is a Cuban guitarist and folk singer. He is known for his highly eloquent and symbolic lyrics. Many of his songs have become classics in Latin American music, such as *Ojalá, Playa Girón, Unicornio, La Maza, Fusil Contra Fusil,* and *Canción del Elegido*. He has recorded almost 20 albums. Rodríguez, musically and politically, is a symbol of the Latin American left. His lyrics are notably introspective, while his songs combine romanticism, eroticism, revolutionary politics, and idealism. He has been referred to at "Cuba's John Lennon." *Unicornio* was arranged for tenor solo and chorus by Ernesto Herrera for the popular Cuban male ensemble *Sine Nomine*.

Mi Unicornio azul ayer se me perdió,
pastando lo dejé y desapareció.
Cualquier información la voy bien a pagar,
las flores que dejó, no me han querido hablar.

Mi Unicornio azul ayer se me perdió,
no sé si se me fue, no sé si se extravió.
Y yo no tengo más que un Unicornio azul.
Si alguien sabe de él, le ruego información,
cien mil o un millón yo pagaré.
Mi Unicornio azul se me ha perdido ayer,
se fue...

Mi Unicornio y yo hicimos amistad,
un poco con amor, un poco con verdad.
Con su cuerno de añil pescaba una canción,
saberla compartir era su vocación.

Mi Unicornio azul ayer se me perdió,
y puede parecer acaso una obsesión,
pero no tengo más que un Unicornio azul
y aunque tuviera dos, yo solo quiero aquel.
Cualquier información la pagaré.

Mi Unicornio azul se me ha perdido ayer,
se fue...

My blue unicorn, I lost it yesterday.
I left it grazing and it disappeared.
Any information, I will pay for it well.
The flowers that it left behind don't want to talk to me.

My blue unicorn, I lost it yesterday,
I don't know if it left me, or if it got lost,
and I don't have but one blue unicorn.
If anyone's got any news, I beg to hear them.
A hundred thousand or a million, I will pay.
My blue unicorn, I lost it yesterday,
it went away...

My unicorn and I became friends,
a little bit with love, a little bit with truth.
With its indigo horn it was fishing for a song
knowing how to share it was its calling.

My blue unicorn, I lost it yesterday,
and it may seem perhaps like an obsession
but I don't have but one blue unicorn
and even if I had two I only wanted that one.
Any information, I will pay for it,

My blue unicorn, I lost it yesterday,
it went away...

Oiga, compae (Preludio y fugo sobre un tema de Manuel Briceño) **César Alejandro Carrillo**

César Alejandro Carrillo graduated from the *Instituto Universitario de Estudios Musicales* in Caracas, receiving his "license in music" with emphasis in choral conducting. He has done special studies with diverse international conductors such as Robert Sund (Sweden), Vic Nees (Belgium), Alice Parker (U.S.A.), and Ernani Aguiar (Brazil). He studied composition with renowned Venezuela pedagogue and composer Modesta Bor.

Mr. Carrillo is founder and conductor of *Cantarte Coro de Cámara* and assistant conductor of *Orfeón Universitario de la UCV. Cantarte* was chosen to perform at the Música Popular Caribeña in the *Festival América Cantat III*, celebrated in Caracas in 2000. He is in demand as an adjudicator and guest conductor. He has directed important choral gatherings both in Caracas and surrounding areas, and has represented Venezuela internationally through concerts and seminars in Europe, Asia, and America. He is considered one of Venezuela's most important composers and arrangers, and his works have received numerous prizes in composition contests.

Volume Three of the book *Choral Music of Latin American Authors* contains Mr. Carrillo's choral works to date. His music is published by the Santa Barbara Music Publishing and earthsongs.

Llora, llora, guitarrita,
acompaña mi dolor,
Llora, llora, guitarrita,
acompaña me, se robaron
mi burrita, mi cobija,
mi machete y mi mujer.

Oiga, compae, que mire cómo son las cosas,
caramba se robaron mi burrita,
mi cobija, mi machete y mi mujer,
ay! compae, caray! ay! mi compae.

Esta sí q 'es una lava,
caramba, que no la puedo entender,

Cry, cry, little guitar,
accompany my pain,
Cry, cry, little guitar,
accompany me, they stole
my little donkey, my blanket,
my machete and my woman.

Listen, my friend, look at the way things are,
Heck! They stole my little donkey,
my blanket, my machete and my woman,
Oh my friend, caray! Oh my friend!

Yes, this is a real dilemma,
Heck! I cannot understand this,

compae, que se roben mi burrita, mi cobija,
mi machete y mi mujer.

Que mire como llora, llora,
llora guitarrita mi dolor,
se robaron mi burrita,
mi cobija, mi machete y mi mujer.
Caray!

my friend, they stole my little donkey, my blanket,
my machete and my woman have been stolen.

Look how it cries, cries,
my guitar cries my pain,
they have been stolen: my little donkey,
my blanket, my machete and my woman.
Caray!

Ride the Chariot **Traditional Spiritual, arr. Moses Hogan**

American musician Moses Hogan is best known as a composer and arranger of spirituals, although he began his career as a concert pianist. He won first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. He studied at The New Orleans Center for Creative Arts, Oberlin Conservatory of Music in Ohio, the Juilliard School in New York, and Louisiana State University in Baton Rouge. He founded the internationally acclaimed Moses Hogan Chorale in 1993. In the final years of his life, he became increasingly in-demand internationally as an arranger, conductor, and clinician. His contemporary settings of spirituals, original compositions, and other works have been enthusiastically accepted by audiences around the globe. He passed away in 2003 from a brain tumor. *Ride the Chariot* was arranged for the 35th Anniversary of the Albert McNeil Jubilee Singers, and was dedicated to Albert McNeil.

I'm gonna ride the chariot soon in the mornin'
Ride in the chariot soona in the mornin.'
Ride up in the chariot soon in the mornin'
an' I hope I'll join the band.

Singin' "Oh, Lord, have mercy
Oh Lord, have mercy.
Good Lord, have mercy on me.
Oh, Lord, have mercy on me.
An' I hope I'll join the band."

I'm gonna see my mother soon in the mornin.'
See my father soona in the mornin.'
Ride up in the chariot soon in the mornin'
an' I hope I'll join the band.

I'm gonna chatter with the angels soon in the mornin.'
Chatter with the angels soona in the mornin.'
Chatter with the angels soon in the mornin'
an' I hope I'll join the band.

University of Louisville
University Chorus and Cardinal Singers

Monday, April 14, 2014

Texts, Translations, and Notes

Selections by the University Chorus

Gloria in excelsis Deo (Gloria in D Major, RV 589) **Antonio Vivaldi**

Antonio Vivaldi was an influential Italian composer of the Baroque period. During his childhood in Venice, he was taught to play the violin by his father, a professional violinist employed at the famous San Marco Cathedral. Vivaldi went on to become a virtuoso violinist, Catholic priest, and a teacher at the Pio Ospedale della Pietà. His experience as a violinist is perhaps what gives his music its distinct rhythmic character. Vivaldi's musical contributions include 46 operas and several sacred choral works. He also wrote over 500 instrumental concertos, of which 240 are for violin.

Vivaldi wrote three settings of the Gloria text. *Gloria in D Major*, the most popular of his Gloria settings, was written sometime between 1713 and 1717 and was rediscovered in the late 1920s. The first modern performance of the work took place in Siena in 1939. In this work, the Gloria text from the Mass is divided into twelve distinct movements. *Gloria in excelsis Deo* is the opening movement. The accompaniment, scored originally for strings, trumpet, oboe, and continuo, features repetitive motives comprised of octave jumps and driving sixteenth notes that give this movement its rhythmic excitement. The choir enters in a chorale-like fashion with declamatory statements of the text.

Gloria in excelsis Deo. *Glory to God in the highest.*

He, watching over Israel (Elijah) **Felix Mendelssohn**

Elijah was first conceived of as early as 1836, but was not completed until ten years later. It was further revised in 1847. The work was originally composed in German, even though it was being written for performance in England. William Bartholomew prepared the English version for the premiere in Birmingham.

The text is taken from a German translation of the Old Testament, largely 1 Kings. Before the story of Elijah begins, God had promised to protect the people of Israel if they obeyed his commandments, passed on through Moses. Ahab, King of Israel, however, adopted his wife's religion and built idols to Baal and other gods, thus breaking the covenant. In the first part of the oratorio, after accurately prophesying a drought, Elijah goes into hiding, living with a widow and her son in Zarephath. When the son grows ill and dies, Elijah prays three times to God and the boy is revived, restoring the woman's faith. Elijah later presents himself before King Ahab and proposes a test to show that Baal is not the true God. Elijah and the prophets of Baal build altars for their Gods, upon which they place wood and sacrificial steers. Baal's prophets cry out to him to light the altar on fire, but nothing happens. Elijah then prays to God in his aria *Lord God of Abraham* and the fire descends, engulfing the altar and everything on it. Elijah then orders that the prophets of Baal be killed. After he and the people pray, God ends the drought.

As the second part begins the Israelites are advised to once again worship God and regain his protection, but Ahab and Jezebel persist in worshiping Baal and convince the people to vow to kill Elijah. Elijah flees to the desert and asks God to let him die. He then falls asleep under a tree, and the angels sing *He, watching over Israel.*

He, watching over Israel is like a partner song, with two main motives of contrasting emotional content. The peaceful and hopeful first motive is presented by each voice, and then in a second section a darker, more ominous idea is presented. In the third section the two motives and texts are interwoven, with the more peaceful theme winning out in the end. In the last few measures of the choir, the instruments are removed, and the choir sings ascending lines *a cappella*, as though the hope is reaching up into the heavens to reach repose.

He, watching over Israel slumbers not, nor sleeps.
Shouldst thou, walking in grief, languish, He will quicken thee.

Alleluia

Ralph Manuel

Ralph Manuel was born in Oklahoma City and earned a Bachelor of Music degree from Oklahoma City University and a Master of Church Music degree from Southwestern Baptist Theological Seminary. After serving for 24 years in Brazil as a missionary, he has been Minister of Music at Heritage Baptist Church in Annapolis, Maryland, since 2004.

Alleluia opens with a simple melody supported by warm harmonic textures from the bottom three voice parts. Then the tenor takes the melody again in an interplay with the women's parts. In the middle section, all voices imitate the main subject, reflecting Baroque-style writing but with modern harmonies while retaining its warmth and beauty of simplicity. The single word *Alleluia* is repeated by intimate imitation throughout the music, guiding us to feel humble and meditate on the pure meaning of the word Alleluia and our intimate relationship with the Lord. This heartfelt song was sung in memorial concerts for the victims of the Oklahoma City bombing in 1995.

Alleluia. *Praise ye the Lord.*

Long, Long Ago

Thomas Haynes Bayly, arr. Dan Forrest

Long, Long Ago is a typical example of the early 19th century American "parlor song," with its simple, singable melody, and nostalgic emphasis on separation and longing. It was extremely popular when it was published in 1843, one year before Stephen Foster published his first piece. This setting preserves the nostalgic mood of the original, but casts it in a more modern harmonic idiom.

[Program note by Dan Forrest]

Tell me the tales that to me were so dear, long, long ago.
Sing me the songs I delighted to hear, long, long ago.
Now you are come all my grief is removed.
Let me forget that so long you have roved.
Let me believe that you love as you loved, long, long ago.

Do you remember the paths where we met? Long, long ago.
Ah, yes you told me you'd never forget, long, long ago.
Now you are come, all my grief is removed.
Let me forget that so long you have roved.
Let me believe that you love as you loved, long, long ago, long ago.

Plenty Good Room

Traditional Spiritual, arr. Jay Althouse

Jay Althouse, who currently serves on the board of the North Carolina Master Chorale, earned his master's degree in music education from Indiana University of Pennsylvania, from which he received the school's Distinguished Alumni award in 2004. For many years he served on the Executive Board of the Music Publishers Association of America and he was a choral editor for Alfred Music Publishing for twenty years. He is a member of ASCAP with his wife, Sally K. Albrecht, who is also well-known as a choral educator/composer.

Plenty good room in the kingdom!
Plenty good room in my father's kingdom,
plenty good room so choose your seat and sit down.
I would not be a sinner; I'll tell you the reason why.
'Cause if my Lord should call on me,
I wouldn't be ready to die, not ready to die.
I would not be a liar; I'll tell you the reason why.
'Cause if my Lord should call on me,
I wouldn't be ready to die, not ready to die.
Plenty good room in the kingdom!
Plenty good room in my father's kingdom,
plenty good room so choose your seat and sit down

Selections by the Cardinal Singers

Kyrie (Missa Alma Redemptoris) **Tomás Luis de Victoria**

Spanish Renaissance composer Tomás Luis de Victoria was born in Avila, and when his voice broke, he was sent to Rome to study at the Jesuit Collegium Germanicum. He may have studied with Palestrina around this time. Beginning in 1573 he held positions as chapelmaster and instructor of plainsong at the Jesuit Collegium Germanicum and the Pontifical Roman Seminary. In 1575 he was ordained as a priest, and was appointed Maestro di Capella at S. Apollinare. In 1587 he returned to Spain to become chaplain to the Dowager Empress Maria, daughter of Charles V and sister of Philip II. He worked for 24 years at Descalzas Reales as chaplain to the Empress and then as convent organist.

Among his numerous mass settings is the *Missa Alma Redemptoris*, based on ideas drawn from his earlier *Alma redemptoris* motet, an antiphon composed in honor of the Virgin Mary and sung during Advent and until the Feast of the Purification. The Mass, like the 1581 motet, is composed for a double choir of eight voices.

Kyrie eleison,	*Lord have mercy,*
Christe eleison,	*Christ have mercy,*
Kyrie eleison.	*Lord have mercy.*

Sanctus (Missa Papae Marcelli) **Giovanni Pierluigi da Palestrina**

Palestrina's extensive work in Rome in the 16th century resulted in twelve volumes of masses, three volumes of madrigals, some 400 motets, and numerous other liturgical compositions. His style of writing serves as a model for teaching strict diatonic counterpoint in colleges and universities today. His publications began with the *Missarum liber primus*, a volume of masses for 4-6 voices published in 1554, and his first book of madrigals for four voices, published in 1555.

The nineteenth ecumenical council of the Roman Catholic Church opened at Trent on December 13, 1545, with the third and closing sessions of the Council of Trent held in 1562 - 1563. One of the council's aims was the reformation of perceived corruptions in church music. They discussed not only the increasing secularization of church music, but also whether excessive contrapuntal display was confusing and obscured the text, interfering with the worship experience of churchgoers. *Missa Papae Marcelli* may have been composed as early as 1555, when Marcellus II, for whom the work is named, was elected Pope. Marcellus II was an important figure in the church music reforms and had urged musicians to strive for simplicity and clarity in their compositions. Some believe the work was composed in response to the council's debate on polyphony, putting the date of composition as 1562 or later. Palestrina no doubt composed the work with the recommendations for intelligibility in mind, and it has become one of his most well known, performed, and studied works. The Sanctus is set for six voices. The melodic counterpoint is smooth, while the text remains clear and easily understood.

Sanctus, Sanctus, Sanctus,	*Holy, Holy, Holy,*
Dominus Deus Sabaoth.	*Lord God of Hosts.*
Pleni sunt coeli et terra gloria tua.	*Heaven and earth are full of thy glory.*
Hosanna in excelsis.	*Hosanna in the highest.*

Stetit Angelus **Rihards Dubra**

Rihards Dubra, one of Latvia's most renowned composers, studied music theory and composition at the Emils Darzins Music College, where he now teaches, and at the Latvian Music Academy. In 1997 he completed his master's degree in composition at the Academy, where he studied with Juris Karlsons. For several years, he was an organist at Mater Dolorosa Catholic Church in Riga. He is one of the founders and leaders of the group Schola Cantorum Riga. He also works as a music theory and composition teacher at Jurmala Music College, and is a member of the Schola Gregoriana Rigensis singers.

Dubra's main musical inspiration can be traced to Gregorian chant and music of the Middle Ages. His earliest works were choral settings of Latin sacred texts, written when the church was still banned by the Soviet Regime.

About his music, he says:

> "I try to write music in the style of meditation. Sometimes it longs for the hearer (especially when he is not ready for dreaming or imagination), but always it is like a call to heaven, sometimes like a very silent call. To listen to this music is to spend some still, soft time in the embrace of many sounds, which, despite the many climaxes, are mostly meant to awaken visionary thoughts. For all my works I had to count on a touch of divinity to write - it means, I think, that I do not myself write the music. Music is always coming to me, and making me work. Therefore I don't work if I have no inspiration, ideas, or feeling. I don't think about structure - it naturally depends on the musical impulse. Certainly, experience also plays a special part. The style of my music is always in affinity with Gregorian chant or the music of the Middle Ages through the view of a man who lives in the present century.
> More than this I cannot say - usually I think that all that I want to say I have said with my music... It will tell you everything much better than I can."

The opening chord of *Stetit Angelus* uses both static and moving parts on the same pitches in the women's voices, evoking the rising clouds of incense, then the tenor voices introduce a chant-based melody. Ascending and descending melodies in both soprano and alto ensue, again suggesting the billowing smoke of incense. As the women's voices go off into individual tempi the men sing a homophonic passage in parallel motion. A simple yet beautiful four-part passage follows, leading to the return of the tenor melody.

Stetit Angelus iuxta aram templi,	*An Angel stood near the altar of the temple,*
habens thuribulum aureum in manu sua.	*holding a golden censer in his hand.*
Et ascendit fumus aromatum	*And the incense smoke ascended*
in conspectu Domini	*before the presence of the Lord*
de manu Angeli.	*from the Angel's hand.*

A Tribute to Stephen Foster

Camptown Races	**arr. Jack Halloran**
Hard Times	**arr. Craig Hella Johnson**
Nelly Bly	**arr. Jack Halloran**
My Old Kentucky Home	**arr. Donald Moore**

This year marks the 150th anniversary of the death of Stephen Collins Foster, known as the "father of American music," and the pre-eminent songwriter of the United States in the 19th Century. Born in Pennsylvania, he was the youngest of ten children. As a youth, his most important musical influences were Henry Kleber, a German immigrant who owned a music store in Pittsburgh and gave him music lessons, and Dan Rice, a traveling blackface singer who introduced him to minstrel songs. In his early twenties, Foster began writing minstrel songs almost exclusively for Christy's Minstrels, a blackface group formed by Edwin Pearce Christy, including *Camptown Races*, *Nelly Bly* and *My Old Kentucky Home*. He sold a number of his compositions to publishing companies, but realized little profit from these sales.

Foster wrote both *Camptown Races* and *Nelly Bly* in 1850 as two of his "Ethiopian" songs. Although he wrote them in black dialect, Foster's instruction to minstrel singers was to sing them with sympathy, not derision. In *Nelly Bly*, he thought that a song describing a loving black couple would humanize them in the eyes of the white population. The choral arrangements of *Camptown Races* and *Nelly Bly* are by Jack Halloran, a native of Iowa who was a choral director for films, records, and television, and worked as choral director and arranger on *The Dean Martin Show* and director of the chorus and orchestra for several Bing Crosby recordings. Halloran also organized the Jack Halloran Singers, which performed throughout Southern California. His most-often performed arrangement by choirs is the spiritual *Witness.*

Foster wrote *Hard Times* in 1854, following a string of beloved songs, including *Camptown Races, Old Folks at Home* (1851), *My Old Kentucky Home* (1853), and *Jeanie with the Light Brown Hair* (1854). He had suffered a number of recent setbacks in his life, including his father's debilitating stroke in 1851, he and his wife's separation for a time in 1853, and the death of his close friend Charles Shiras in 1854. The following year would bring more difficulties, including the deaths of both his parents just a few months apart. The country was in an economic downturn in 1854, and the song is a reflection for those who face difficulties in life. Craig Hella

Johnson, former Director of Choral Activities at the University of Texas and founder and director of the acclaimed professional choir *Conspirare*, arranged *Hard Times* for chorus.

My Old Kentucky Home was composed in 1853, and was adopted by the Kentucky General Assembly as the official state song of Kentucky in 1928. The choral arrangement is by Donald Moore, organist/choirmaster at Pilgrim United Church of Christ in Cuyahoga Falls, Ohio.

Camptown Races

Gon to run all night, gon to run all day,
O somebody bet on the bobtail nag, O doo da day.

Camptown ladies sing this song, doo da, doo da,
camptown race track five miles long, O doo da day.
I come down there with my hat caved in, doo da, doo da,
I go back home with a pocket full o' tin, O doo da day.

[Refrain] *Gon to run all night, gon to run all day,*
I'll bet my money on the bobtail nag,
somebody bet on the bay.

The longtail filly and the big black hoss, doo da, doo da,
fly the track and they both cut across, O doo da day.
The blind hoss stick in a big mud hole, doo da, doo da,
I can't touch bottom with a ten foot pole, O doo da day.

[Refrain]

Old muley cow come on to the track, doo da, dooda,
the bobtail fling her over his back, O doo da day.
Then fly a long like a railroad car, doo da, dooda,
runnin' a race with a shootin' star, O doo da day.

[Refrain]

See them flyin' in a ten mile hear, doo da, doo da,
'round the race track then repeat, doo da, doo da,
IO win my money on the bobtail nag, doo da, doo da,
keep my money in an old tow bag, dooda doo da.

[Refrain]

Hard Times

Let us pause in life's pleasures and count its many tears
while we all sup sorrow with the poor.
There's a song that will linger forever in our ears;
Oh Hard Times come again no more.

[Refrain] *'Tis the song, the sigh of the weary.*
Hard Times, Hard Times, come again no more.
Many days you have lingered around my cabin door,
Oh Hard Times, come again no more.

While we seek mirth and beauty and music light and gay,
there are frail forms fainting at the door;
Though their voices are silent, their pleading looks will say,
Oh Hard Times, come again no more. [Refrain]

There's a pale drooping maiden who toils her life away
with a worn heart whose better days are o'er.
Though her voice would be merry 'tis sighing all the day
Oh! Hard Times, come again no more.

'Tis a sigh that is wafted around the troubled wave
'Tis a wail that is heard upon the shore.
'Tis a dirge that is murmured around the lowly grave,
Oh Hard Times, come again no more.

It's the song, the sigh of the weary.
Hard Times, Hard Times, come again no more.
There's a song that will linger forever in our ears.

Nelly Bly

Nelly Bly! Nelly Bly! Bring the broom along,
We'll sweep the kitchen clean, my dear, and have a little song.
Poke the wood my lady love and make the fire burn,
And while I take the banjo down, just give the mush a turn.

[Refrain] *Heigh Ho Nelly Oh listen love to me,*
I'll sing for you, play for you, a dulcet melody.
Heigh Ho Nelly Oh listen love to me,
I'll sing for you, play for you, a dulcet melody.
Nelly Bly had a voice like the turtle dove,
I hear it in the meadow and I hear it in the grove.
Nelly Bly has a heart warm as a cup o' tea,
And bigger than a sweet potato down in Tennessee.

[Refrain]

Nelly Bly, Nelly Bly never, never sigh.
Never bring a teardrop to the corner of your eye.

[Refrain]

My Old Kentucky Home

The sun shines bright on my old Kentucky home,
'Tis summer, the fields are array,
The corntops ripe and the meadows in the bloom,
While the birds make music all the day.

[Refrain] *Weep no more my lady,*
Oh, weep no more today:
We will sing one song for my old Kentucky home,
For my old Kentucky home, far away.

The day goes by like a shadow o'er the heart,
with sorrow where all was delight.
They sing no more by the glimmer of the moon,
Oh my old Kentucky home, good night.

[Refrain]

Unicornio **Music and text by Silvio Rodríguez, arr. Ernesto Herrera**

Silvio Rodríguez is a Cuban guitarist and folk singer. He is known for his highly eloquent and symbolic lyrics. Many of his songs have become classics in Latin American music, such as *Ojalá, Playa Girón, Unicornio, La Maza, Fusil Contra Fusil,* and *Canción del Elegido*. He has recorded almost 20 albums. Rodríguez, musically and politically, is a symbol of the Latin American left. His lyrics are notably introspective, while his songs combine romanticism, eroticism, revolutionary politics, and idealism. He has been referred to at "Cuba's John Lennon." *Unicornio* was arranged for tenor solo and chorus by Ernesto Herrera for the popular Cuban male ensemble *Sine Nomine*.

Mi Unicornio azul ayer se me perdió,
pastando lo dejé y desapareció.
Cualquier información la voy bien a pagar,
las flores que dejó, no me han querido hablar.

Mi Unicornio azul ayer se me perdió,
no sé si se me fue, no sé si se extravió.
Y yo no tengo más que un Unicornio azul.
Si alguien sabe de él, le ruego información,
cien mil o un millón yo pagaré.
Mi Unicornio azul se me ha perdido ayer,
se fue...

Mi Unicornio y yo hicimos amistad,
un poco con amor, un poco con verdad.
Con su cuerno de añil pescaba una canción,
saberla compartir era su vocación.

Mi Unicornio azul ayer se me perdió,
y puede parecer acaso una obsesión,
pero no tengo más que un Unicornio azul
y aunque tuviera dos, yo solo quiero aquel.
Cualquier información la pagaré.

Mi Unicornio azul se me ha perdido ayer,
se fue...

My blue unicorn, I lost it yesterday.
I left it grazing and it disappeared.
Any information, I will pay for it well.
The flowers that it left behind don't want to talk to me.

My blue unicorn, I lost it yesterday,
I don't know if it left me, or if it got lost,
and I don't have but one blue unicorn.
If anyone's got any news, I beg to hear them.
A hundred thousand or a million, I will pay.
My blue unicorn, I lost it yesterday,
it went away...

My unicorn and I became friends,
a little bit with love, a little bit with truth.
With its indigo horn it was fishing for a song
knowing how to share it was its calling.

My blue unicorn, I lost it yesterday,
and it may seem perhaps like an obsession
but I don't have but one blue unicorn
and even if I had two I only wanted that one.
Any information, I will pay for it,

My blue unicorn, I lost it yesterday,
it went away...

Oiga, compae (Preludio y fugo sobre un tema de Manuel Briceño) **César Alejandro Carrillo**

César Alejandro Carrillo graduated from the *Instituto Universitario de Estudios Musicales* in Caracas, receiving his "license in music" with emphasis in choral conducting. He has done special studies with diverse international conductors such as Robert Sund (Sweden), Vic Nees (Belgium), Alice Parker (U.S.A.), and Ernani Aguiar (Brazil). He studied composition with renowned Venezuela pedagogue and composer Modesta Bor.

Mr. Carrillo is founder and conductor of *Cantarte Coro de Cámara* and assistant conductor of *Orfeón Universitario de la UCV. Cantarte* was chosen to perform at the Música Popular Caribeña in the *Festival América Cantat III*, celebrated in Caracas in 2000. He is in demand as an adjudicator and guest conductor. He has directed important choral gatherings both in Caracas and surrounding areas, and has represented Venezuela internationally through concerts and seminars in Europe, Asia, and America. He is considered one of Venezuela's most important composers and arrangers, and his works have received numerous prizes in composition contests.

Volume Three of the book *Choral Music of Latin American Authors* contains Mr. Carrillo's choral works to date. His music is published by the Santa Barbara Music Publishing and earthsongs.

Llora, llora, guitarrita,
acompaña mi dolor,
Llora, llora, guitarrita,
acompaña me, se robaron
mi burrita, mi cobija,
mi machete y mi mujer.

Oiga, compae, que mire cómo son las cosas,
caramba se robaron mi burrita,
mi cobija, mi machete y mi mujer,
ay! compae, caray! ay! mi compae.

Esta sí q'es una lava,
caramba, que no la puedo entender,

Cry, cry, little guitar,
accompany my pain,
Cry, cry, little guitar,
accompany me, they stole
my little donkey, my blanket,
my machete and my woman.

Listen, my friend, look at the way things are,
Heck! They stole my little donkey,
my blanket, my machete and my woman,
Oh my friend, caray! Oh my friend!

Yes, this is a real dilemma,
Heck! I cannot understand this,

compae, que se roben mi burrita, mi cobija,
mi machete y mi mujer.

Que mire como llora, llora,
llora guitarrita mi dolor,
se robaron mi burrita,
mi cobija, mi machete y mi mujer.
Caray!

my friend, they stole my little donkey, my blanket,
my machete and my woman have been stolen.

Look how it cries, cries,
my guitar cries my pain,
they have been stolen: my little donkey,
my blanket, my machete and my woman.
Caray!

Ride the Chariot **Traditional Spiritual, arr. Moses Hogan**

American musician Moses Hogan is best known as a composer and arranger of spirituals, although he began his career as a concert pianist. He won first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. He studied at The New Orleans Center for Creative Arts, Oberlin Conservatory of Music in Ohio, the Juilliard School in New York, and Louisiana State University in Baton Rouge. He founded the internationally acclaimed Moses Hogan Chorale in 1993. In the final years of his life, he became increasingly in-demand internationally as an arranger, conductor, and clinician. His contemporary settings of spirituals, original compositions, and other works have been enthusiastically accepted by audiences around the globe. He passed away in 2003 from a brain tumor. *Ride the Chariot* was arranged for the 35th Anniversary of the Albert McNeil Jubilee Singers, and was dedicated to Albert McNeil.

I'm gonna ride the chariot soon in the mornin'
Ride in the chariot soona in the mornin.'
Ride up in the chariot soon in the mornin'
an' I hope I'll join the band.

Singin' "Oh, Lord, have mercy
Oh Lord, have mercy.
Good Lord, have mercy on me.
Oh, Lord, have mercy on me.
An' I hope I'll join the band."

I'm gonna see my mother soon in the mornin.'
See my father soona in the mornin.'
Ride up in the chariot soon in the mornin'
an' I hope I'll join the band.

I'm gonna chatter with the angels soon in the mornin.'
Chatter with the angels soona in the mornin.'
Chatter with the angels soon in the mornin'
an' I hope I'll join the band.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Ricky Howsare, *baritone*

(Student of Daniel Weeks)

with

Deborah Dierks, *piano*

Student Recital

Tuesday Afternoon
April 15, 2014
5:00 p.m.
Comstock Concert Hall

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Take a Seat Scholarship Campaign: An investment in the future of music

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

from *Tamerlano*	G.F. Handel
"Forte e lieto"	(1685-1759)
from *Paride ed Elena*	Christoph Willibald von Gluck
"O del mio dolce ardor"	(1714-1787)
Wie Melodien zieht es mir	Johannes Brahms
	(1833-1897)
Die beiden Grenadiere	Robert Schumann
	(1810-1856)
Ici-bas	Gabriel Fauré
Nell	(1845-1924)
Over the Rim of the Moon	Michael Head
The Ships of Arcady	(1900-1976)
Beloved	
A Blackbird Singing	
Nocturne	
from *The Ballad of Baby Doe*	Douglas Moore
"Warm as the Autumn Light"	(1893-1969)
from *South Pacific*	Richard Rodgers
"Some Enchanted Evening"	(1902-1979)

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SCHOOL OF MUSIC

presents

Tim Hutchens, *trombone*

(Student of Brett Shuster)

with

Jessica Dorman, *piano*
Dr. Jack Ashworth, *organ*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Tuesday Evening
April 15, 2014
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Canzon "La Hieronyma" — Giovanni Martino Cesare (1590-1667)

Sonatine pour Trombone et Piano — Jacques Castérède (b. 1926)
- Allegro Vivo
- Andante Sostenuto
- Allegro

from *Gianni Schicchi* — Giacomo Puccini (1858-1924)
- "O mio babbino caro"

INTERMISSION

Concerto in B-flat for Oboe — Tomaso Albinoni (1671-1751)

Die Schöne Müllerin — Franz Schubert (1797-1828)
- Halt!
- Danksagung and den Bach
- Der Neugierige
- Am Feierabend

Trombonology — Tommy Dorsey (1905-1956)

PROGRAM NOTES

Canzon "La Hieronyma" — Giovanni Martino Cesare (1590-1667)

Giovanni Martino Cesare was an Italian cornettist and composer. Though he found substantial work while traveling abroad, he found permanent employment in 1615 under the patronage of Maximilian, the Duke of Bavaria. Some accounts also claim that Cesare, though employed professionally as a cornettist, also played the trombone. *La Hieronyma* is part of Cesare's collection *Musicali Melodie,* which is his best-known collection of compositions. Within this collection, Cesare has composed fourteen instrumental canzonas, all for differing instrumentation and utilizing one to six instruments plus a basso continuo, and fourteen motets. Howard Weiner, co-editor of the "History Brass Society Journal," states that this particular work was written for either trombone or viola. *La Hieronyma* is a canzona, a 16th century genre of Italian instrumental music with connections to the French chanson form. In traditional style, it opens with one longer note followed by two shorter notes played at the same pitch. Instrumental canzonas are famously attributed to Giovanni Gabrieli and Girolamo Frescobaldi.

Die Schöne Müllerin — Franz Schubert (1797-1828)

Austrian composer Franz Schubert is widely celebrated for his vocal works, including approximately 600 lieder composed during his short life span. The four pieces in this program are selected from Schubert's song cycle *Die Schöne Müllerin,* the text of which has a complicated history. The story developed during a *salon* held at the home of a German privy councilor. The story was the center of a *Liederspiel,* a narrative play told in poetry and song, performed at the *salon.* The finalized text, crafted by Wilhelm Müller, tells the tale of a wandering traveler, the miller, who discovers a brook. He feels that the brook guides him to a mill, where he sees and falls in love with a "fair miller maid." *Die Schöne Müllerin* (The Fair Miller's Maid) is the story of his travel, love, and eventual death due to his unrequited love from the maid. All of this occurs without any direct contact between the miller and the maid. The selected songs from *Die Schöne Müllerin* begin the story with *Halt!* (Halt by the Brook), where the miller first arrives at the mill. He believes the brook intended this destination for him. The next song, *Danksagung and den Bach* (Thanks to the Brook), is the miller giving thanks to the brook. He also asks the brook if the maid had sent for him. In *Am Feierabend* (After Work), the miller begins contemplating the steps he must take to catch the maid's attention, and in *Der Neugierige* (The Question) he begins doubting her love, questioning the brook about her emotions.

Concerto in B-flat for Oboe — **Tomaso Albinoni (1671-1751)**

Tomaso Albinoni was born in Venice, Italy. Commonly known as an instrumental composer, he completed a vast number of choral works, including approximately eighty-one operas. They were not published during his lifetime, and have mostly been lost over the years. Some of these works went missing due to the bombing of Dresden during the Second World War. During his lifetime, Albinoni's instrumental works were favorably compared to the works of Arcangelo Corelli and Antonio Vivaldi. The programmed composition is an arrangement of an oboe concerto for the alto trombone, and is part of a group of twelve concerti written for strings and oboe (opus seven). Albinoni is credited as being the first Italian to compose for the oboe. Not having an established repertoire for the trombone from the Baroque and early Classical styles, trombonists often adapt compositions from this period written for other instruments. The alto trombone specifically is chosen for its characteristic sound quality, more closely related to the timbre of the period than the modern tenor trombone.

"O mio babbino caro" from *Gianni Schicchi* — **Giacomo Puccini (1858-1924)**

Giacomo Puccini is one of the most celebrated opera composers of all time. His most popular works include *La Boheme, Madame Butterfly, Tosca,* as well as many more. *O Mio Babbino Caro* comes from the opera *Gianni Schicchi,* which is set in 1299 Florence, Italy. A beautiful work, the melodies are simple, with an innocent, almost pleading presence that transfers elegantly to the trombone, even without the ability to recite the text. The story begins with the death of the wealthy Buoso Donati, while the family mourns his loss. This being said, they are all more concerned with the identity of Buoso's benefactor. Once discovered that a local monastery is to receive this fortune, the family schemes to have the will altered. A local lawyer and father of Lauretta, Gianni Schicchi, is enlisted to tackle this challenge. Lauretta is romantically involved with Rinuccio, a member of Buoso's family. Rinuccio has a personal desire to claim a portion of the inheritance, so he will be allowed to marry Lauretta. When Schicchi arrives, he is offended by the disrespect he incurs from the family, who believe him to be a man of ill character. He refuses to help them, at which point his daughter sings the aria *O mio babbino caro,* a plea for her father to assist the family in their deceitful task. This would enable the marriage between her and Rinuccio.

Sonatine pour Trombone et Piano — **Jacques Castérède (b. 1926)**

French composer Jacques Castérède composed this *Sonatine* in 1958. Initially, he pursued a baccalaureate degree as a mathematician before entering the Paris Conservatory, during which time he received numerous awards in disciplines such as piano, chamber music, composition, and musical analysis. Castérède is said to resemble the compositional style of Arthur Honegger, one of the most successful members of the French group of composers referred to as *Les Six*. Honegger's work *Pacific 231* (Mouvement symphonique No. 1) contains a similar feel of metric variation found throughout the first movement of the *Sonatine*. *Sonatine* is often thought of less as a trombone solo, and is instead called a chamber work by such artists as Christian Lindberg and Mark Lawrence. The first and third movements are particularly complex, switching rhythmic meter constantly and even at one moment having the piano and trombone play in different meters simultaneously. Perhaps this complex interplay is a result of Castérède's interest as a mathematician, being meticulously organized down to the subdivision of a quarter note. The middle movement is a beautiful display of the trombone's expressive lyricism, and is commonly programmed alone.

Trombonology — **Tommy Dorsey (1905-1956)**

Tommy Dorsey was a popular American jazz trombonist born in Pennsylvania. He is commonly known for his beautiful, lyrical playing, entrancing vibrato, and is most often associated with the standard tune *I'm Getting Sentimental Over You*. His career began with his brother, Jimmy Dorsey, and the two eventually formed the popular Dorsey Brothers Orchestra. After a dispute between the brothers, which resulted in Tommy leaving the stage during a performance, they split ways, and Tommy formed the successful Tommy Dorsey Orchestra. It was with this group that Dorsey was able to work with a young Frank Sinatra, who accredits some of his coaching to Dorsey. *Trombonology* was a chance for Dorsey to show off his technical facility as well as his incredible range. Written in 1947, the composition is completely notated with no opportunity for improvisation. Dorsey was an accomplished improviser, but he preferred to play from notated solos.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Steven Kinnamon, *violin*

(Student of J. Patrick Rafferty)

with

Deborah Dierks, *piano*

Graduate Recital

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Tuesday Evening
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7:00 p.m.
Bird Recital Hall

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PROGRAM

Recitativo E Arioso — Witold Lutosławski (1913-1994)

Partita No. 1 in B minor, BWV 1002 — Johann Sebastian Bach (1685-1750)
- Allemanda
- Double
- Corrente
- Double
- Sarabande
- Double
- Tempo di bourrée
- Double

Violin Sonata No. 1 in A minor, Op. 105 — Robert Schumann (1810-1856)
- I. Mit leidenschaftlichem Ausdruck
- II. Allegretto
- III. Lebhaft

PAUSE

Sonata for Violin and Piano — Aaron Copland (1900-1990)
- I. Andante Semplice
- II. Warmly
- III. Allegretto guisto

PROGRAM NOTES

Recitativo E Arioso — **Witold Lutosławski (1913-1994)**

Lutoslawski's *Recitativo E Arioso* was written in 1951 for Tadeusz Ochlewski, then director of Polskie Wydawnictwo Muzyczne (Polish Music Publishing House). This is a very short and very atmospheric work, around three minutes in length, for violin and piano. It contains just a couple of basic melodic ideas that the distinct sections of the piece are built upon. The opening of the piece is a short introduction, evoking the idea of recitative. It's very slow, and the main melodic idea begins immediately in the violin, with a downward leap, going back up and then "resolving" down a half step.

After the violin spins this idea out a little more (including some piano interjections), the next main theme appears, also in the violin. The tempo picks up here, and the melody is now more song-like and flowing. This part is the "arioso" section. After a short and somewhat turbulent episode, the piece reaches a climax with the flowing melody mentioned earlier being played fortissimo. Soon, the slower introduction material makes a return, and the piece quietly fades off into the distance. This piece, as you will hear, is "atonal," but still retains some pitch centricity.

Partita No. 1 in B minor, BWV 1002 — **Johann Sebastian Bach (1685-1750)**

Bach's *Partita No. 1 in B minor* for solo violin, composed in 1720, is a suite of four movements of music, each one in a baroque dance style. Bach was hired by Prince Leopold of Cöthen in 1717 to serve as the director of music in his court; the prince did not use large or complex works of music in worship, and most of Bach's output from this time period is secular. The solo cello suites also date from around this time, as well as the orchestral suites and the Brandenburg concertos. As one can see, a large amount of Bach's most well-known works came out of this period in his life.

This partita is unique in that while it has four movements, each movement has a second version of itself, each one titled "double." These doubles are part of each movement and proceed immediately after the movement proper. Each double utilizes the same melodic contour, the same cadences and, generally speaking, the same phrase lengths. However the music is "spun" out in a more linear fashion than in the movement proper (three of the four movements contain many double stops and chords in the first part of each movement, while the doubles are mostly stripped down to single note melodic lines). Because of this, the doubles seem as though they move faster, with implied harmony akin to the solo cello suites.

Violin Sonata No. 1 in A minor, Op. 105 — **Robert Schumann (1810-1856)**

Schumann's first violin sonata was written in 1851, which is interesting in the context of this program as it was written a full century before the Lutoslawski piece. 1851 was also the year of the premiere of the third symphony, the revision of his fourth, and the composition of two of his concert overtures.

The first movement is in Sonata form, with the main theme being passed between the violin and piano in a cannon-like treatment. There is a coda at the end with the violin playing passionate, running notes until both violin and piano emphatically play the opening notes of the main theme before a final chord ends the movement. The second movement is gentler, in a rondo form that has two main episodes, as well as many changes of character throughout the piece. The main melody is song like, almost as though it was taken from a lied. The final movement returns to the passion-fueled frenzy of the first, and is once again in sonata form, complete with cannon-like exchanges and an even more frenzied coda.

Sonata for Violin and Piano — **Aaron Copland (1900-1990)**

Copland's violin sonata was written in 1943 and was dedicated to the memory of Lieutenant Harry H. Dunham, a friend of Copland who had died in WWII. The piece is evocative of what many expect to hear when they think of Aaron Copland; "open" harmonies (fourths and fifths), soaring melodies, jazz-like rhythmic idioms, and contrasts between lively/optimistic and slower/introspective.

The first movement is based on two main musical ideas: the slower, more soaring and beautiful introduction melody, and the faster, more rhythmic 8-note figure that permeates the movement. The movement also alternates between slower and more lyrical sections and faster, more frantic sections. The second movement is very simple, in an ABA form with simple melodic lines; it has a more meditative quality. The third movement is scherzo-like and very fast with some lyrical sections scattered in between, and it ends with a coda that recalls the opening melody from the beginning of the entire work.

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SCHOOL OF MUSIC

presents

Quinn Dizon, *conductor*

(Student of Kimcherie Lloyd)

with the

University Symphony Orchestra

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Wednesday Evening
April 16, 2014
8:00 p.m.
Comstock Concert Hall

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SOLOIST BIOGRAPHY

Samantha Holman is currently pursuing a Master of Music in Clarinet Performance at The University of Louisville, studying with Dallas Tidwell. Samantha did her undergraduate study also at the University of Louisville, and holds a Bachelor of Music in Performance and Music History (2013). She has performed with UofL ensembles in the Jungfrau Music Festival in Interlaken, Switzerlen (2013), and in Carnegie Hall (2009). In addition to her studies at UofL, Samantha has performed at the CBDNA (2013) and CODA (2010) conferences at Kennesaw State University. She has played as principal clarinetist in the KMEA Intercollegiate Orchestra (2013) and Intercollegiate Band (2012). Supplementing her performance experience, she has participated in various master classes with Carolyn Hartig, Calvin Falwell, Nicolas Cox, and Matthew Nelson. Samantha currently maintains a private clarinet studio in the Louisville/Elizabethtown area and gives master classes/sectionals in the public school system. She is a supporter of new music, and commissions and premieres works by UofL student composers.

UNIVERSITY SYMPHONY ORCHESTRA

The **University Symphony Orchestra** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado*, *The Tender Land*, *A Beggar's Opera*, *Le Nozze di Figaro*, *Dido & Aeneas*, and *Cosi fan tutte*.

PROGRAM

Concertino in Eb Major, Op. 26 — Carl Maria von Weber (1786-1826)

Samantha Holman, *clarinet*

PAUSE

Appalachian Spring — Aaron Copland (1900-1990)

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Quinn Dizon, *Assistant Conductor*
Justin Giarrusso & Erika Howard, *Orchestra Managers*
Anna Murakawa, Steven Kinnamon & Ryan Snapp, *Librarians*

First Violin
Anna Murakawa+
Steve Kinnamon
Caitlyn Edwards
Mat Madonia
Jalisha Boyd
Amelia Lant
Jacob Head
Hye Jin Jung

Second Violin
Marina Konishi-Comfort*
Mary Grace Reed
Riki Matsui
Katie Tyree
Hannah Chalk
Carlton Oldham
Railianis Batista Montero
Chloe Meinshausen
Kyle Barber
Franzeli Sharp

Viola
Sam Meade*
Chelsea Cook
Prangchat Fakto
Sydney Fogle
Justin Giarrusso
Will Marshall
Morganne McCool
Amber Crist
Jaime McIntosh

Cello
Ryan Snapp*
Ian Schroeder
Anna Patterson
Jared Murray
Hannah Soren
Jared Latta
Nick Volpert
Grace Kim
Emily Allen
Harrison Reed
Nick Weiner
Kayla Johnson
Chelsea Getty
Kyle McKay
Briana Browne
Anne Parsons
Kelsey Norris

Bass
Sydney Simpson*
Marie Knueven
Catherine Craig
Ian Elmore
Liam Fisk
Pauline Ottaciano
Jordan Wright
Isaiah Thomas-Turner

Flute
Carrie Ellis
Meaghan Spencer
Jabez Co

Oboe
Scott Sams
Teil Buck
Erin Elliott

Clarinet
Samantha Holman
Alex Enyart
Katie Teremi

Bassoon
Jackie Royce
Katie Saylor

Contra Bassoon
Anna Garman

Horn
Tyler Taylor
Seth Berkenbosch
Ian Wolfe
Andrew Osborn

Trumpet
Nick Calcamuggio
Erika Howard
Chris Pate

Trombone
Tim Hutchens
Tom Macaluso

Bass Trombone
Michael Tignor

Tuba
Joe Kohake

Percussion
Travis Nestor
Spencer Zembrodt
Joseph Beeber
Tony Johnson
Samantha Sanky

\+ *concertmaster*
* *principal*

Appalachian spring — Aaron Copland

Born in 1900, Copland was raised in a predominantly Jewish district of Brooklyn. At his mother's insistence, he and his siblings were given rudimentary training in piano, and soon Copland developed a fondness for writing short piano works. Copland frequently attended performances of the New York Philharmonic Orchestra and the Metropolitan Opera. At these venues he was exposed to the music of the composers of Paris, such as Ravel and Stravinsky. Copland considered Paris to be the center of art and culture in the early 1900s, and so in lieu of going to college he traveled to Paris in 1921 to study at the Fontainebleau School of Music. There he was introduced to Nadia Boulanger, a teacher of composition and counterpoint. Copland studied with Boulanger for three years, during which time he gained a strong foundation in harmony and counterpoint.

In 1924, Copland returned to the United States. He gained moderate recognition in the musical community for works such as his *Organ Symphony* (*Symphony No. 1*) in 1924, and his *Piano Variations* in 1930. These early works, both harsh and bleak in character, placed Copland at the forefront of the American avant-garde. Copland recalled that at the premiere of his first symphony, the conductor, Walter Damrosch, completed the work, turned to the audience and said, "If a young man at the age of 23 can write a work like this, in five years he'll be ready to commit murder." "Of course the public laughed and I laughed with them," said Copland.

While Copland was beginning to find modest success as a composer, his fame and recognition only extended to a small bubble of other like-minded individuals. The Great Depression caused Copland to question the financial merit of writing for such a small and specialized audience. In 1936, Copland composed his first populist work, *El Salón México*, largely inspired by the rustic culture of the Mexican countryside. Copland sought to find a similar culture in America, and turned his attention to the newly forming American frontier. In the years that followed, Copland wrote several ballets all inspired by the American pioneer spirit, including *Billy the Kid* (1938) and *Rodeo* (1942). However, it was *Appalachian Spring* (1943) that earned him the greatest renown during this period.

While the title, *Appalachian Spring*, might immediately conjure images of the vast Appalachian landscape, Copland's working title for the composition was *Ballet for Martha*, named so for the iconic dancer and choreographer of the 20th century, Martha Graham. In fact, Graham suggested the current title, and Copland never gave any thought to it while he was composing the work. Graham's intent in collaborating with Copland was to create a ballet that was inherently American. To this end, *Appalachian Spring* tells the story of a newly married pioneer couple in the heart of rural Pennsylvania during the early part of the 19th century.

Copland's original 1943 scoring for the work was for 13 instruments. After significant success at the premiere, Copland created a suite version of the work, and orchestrated it for full orchestra. In fact, Copland indicates in the score for the opening section that only half the strings are to play, thus creating an atmosphere very similar to that of the original chamber version. This slow and tranquil opening section remains significant throughout the work as it returns in between each major section. Various moods and atmospheres come and go with the passing of each new section, but the opening material's return signifies strength, consistency, and peace.

Copland's depiction of the early pioneer lifestyle is one of joy, hard work, sincerity, and ultimately, simplicity. Graham expressed, early on in the collaboration, that she would like the music to include a reference to a Shaker tune, but did not give any suggested melodies. In keeping with the picture he wished to paint, Copland chose to include the Shaker melody, *Simple Gifts*, which asserts above all else, "It's a gift to be simple...." After sections of wild jubilation, sternness and static calmness, Copland introduces the tune to *Simple Gifts*. Beginning as only a single line in solo clarinet, the melody expands to the other parts of the orchestra through a set of variations until the whole ensemble joins in for a final and mighty statement of the theme. Quickly fading away, the opening material returns for a final statement, and as Copland writes, "At the end the couple are left quiet and strong in their new house."(sic)

Concertino in Eb Major, Op. 26 — Carl Maria von Weber

Carl Maria von Weber was born in Eutin, Germany, in 1786. His father, Franz Anton Weber, worked for a time as a music director in Eutin, and shortly after the birth of Carl, Franz moved the family to Hamburg to found the Weber Theatre Company. Franz had aspirations to raise Carl as a child prodigy, and to parade him around Europe to give concerts. However, the combination of health complications of Genovefa Weber, Carl's mother, in 1796, and the Napoleonic campaign in 1797, caused the Weber family to forego travel plans and settle in Salzburg for an extended period. Here, Carl studied composition with Michael Haydn, the brother of Franz Joseph. Through his study, Carl gained a strong foundation in the fundamentals of composition and counterpoint.

With the death of Genovefa in 1798, the Webers moved to Munich, where Carl continued his music studies. He became well acquainted with several French and German operas, and in 1799 he composed his first opera, *Die Macht der Liebe und des Weins* (The Power of Love and Wine). During the next few years, Carl traveled to various cities in Europe, and composed two more operas. In 1803, he moved to Vienna and became a pupil of Abbé Vogler. Vogler was impressed with Carl's skills, and recommended him as music director for the Breslau Theatre. Partly due to his age and relative inexperience, his appointment at Breslau ended in 1806. He left Breslau, and again traveled around Europe for several years, giving concerts and focusing on writing new operas.

In 1811 he returned to Munich for a short time. Here he was introduced to Heinrich Baermann (1784-1847), a young clarinet virtuoso. Baermann was an active performer and commissioner of new works for the clarinet. This was largely due to the fact that very few works that featured the clarinet existed at this point in time. There were no major works from the Baroque period, and only a handful from the Classical period. Given such a scarcity of repertoire, the working friendship between Weber and Baermann proved beneficial for both men. Baermann's skill as a performer allowed Weber to experiment with virtuosic techniques for the instrument. In 1811 Weber contributed several new works for the clarinet, including a concertino, two concertos, a quintet for clarinet and string quartet, and a set of variations for clarinet and piano.

The *Concertino in Eb Major, Op. 26*, a single movement theme and variations for clarinet and orchestra, was the first work Weber composed for Baermann. Weber's disposition towards opera is apparent from the very beginning. The orchestra opens the piece with a dramatic and imposing gesture, similar to that of a forceful opening to an opera overture. Quickly fading to the background, the orchestra makes way for the clarinet entrance.

The clarinet, unlike many of its wind counterparts, is capable of a true *niente* (nothing) dynamic, meaning it can produce a tone with almost no audible beginning to the sound. Weber uses this effect to great dramatic success with the first entrance of the clarinet. Coming from nothing, the solo line crescendos and begins a lyrical and *cantabile* (singing) passage similar to what one might hear from an opera aria. Weber also makes great use of the clarinet's ability to be both soft and lyrical, and loud and aggressive in any register. Continuing from the opening, the solo line effortlessly jumps between various registers, changing the tone and character of the sound each time, as if two characters conversing with one another.

As the introduction comes to a close, Weber begins the main body of the piece: a set of theme and variations. Weber takes an initial theme that is buoyant and cheerful, and, through his several variations, manipulates the personality and mood of the solo line to create entirely different characters. Some are frantic and ecstatic while others are calm and pensive.

After an extended cadenza, written by Baermann, the concertino closes with a final set of variations followed by a coda. The coda is a show of skill and virtuosic technique for the soloist, especially for the time in which it was written. A nearly ceaseless run of fast moving notes shows off the full range of the clarinet. Quickly gliding between the low and high registers, the solo line builds in intensity until the orchestra takes over for the final bars to bring the work to a close.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

José Oreta, *jazz bass*

(Student of Chris Fitzgerald)

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Wednesday Evening
April 16, 2014
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Jelly Roll — **Charles Mingus (1922-1979)**

"Jelly Roll", although written in 1959, draws influence from the roots of the jazz tradition: New Orleans. It is named for the great ragtime and early jazz composer Jelly Roll Morton. According to Mingus, "It must have had something to do with how I heard Monk interpret Jelly Roll or thought that's what he was doing."

Slip — **José Oreta (b. 1986)**

My brother Michael was my first and most profound musical influence. He introduced me to a multitude of bands and styles, which I may have otherwise missed. He is the reason I play music, and the reason that I am here today. I wrote this song for him. The title, "Slip", comes from a graffiti name that he used to write when we were kids.

Impostor — **José Oreta (b. 1986)**

I wrote this song in my first semester of grad school here at the University of Louisville, after I discovered, and subsequently self-diagnosed, myself with the psychological phenomenon called impostor syndrome. I was also inspired by the beautiful ballads of the Bad Plus, a modern acoustic piano trio.

Haitian Fight Song

Charles Mingus
(1922-1979)

"Haitian Fight Song" is a protest song written by Mingus in the middle of the African American civil rights movement. Of the song Mingus said, "I can't play it right unless I'm thinking about prejudice and persecution, and how unfair is it. There's sadness and cries in it, but also determination." The melody is folky and bluesy, while at the same time being presented using the contrapuntal device of canon.

Aleluia

Edu Lobo
(b. 1943)

Although written by Edu Lobo and Ruy Guerra, this particular arrangement comes from the 1965 recording *Em Som Maior* by the Sambrasa Trio. The group was comprised of Humberto Clayber, Airto Moreira, and Hermeto Pascoal. As a group, their output was limited to one album, but all three would go on to lead fruitful solo careers.

Chorinho Pra Ele

Hermeto Pascoal
(b. 1936)

Hermeto Pascoal wrote this song as a tribute to his brother Enésio, a virtuoso cavaquinho and bass player who passed away in the 70s. Hermeto's music is strongly influenced by the Brazilian traditional music of the Northeast, as well as Choro and Samba. Although rooted in tradition, the music of Pascoal is still undeniably modern.

Palm Grease

Herbie Hancock
(b. 1940)

Thrust was the second album by Herbie Hancock's Head Hunters group. The group had several personnel changes, but bassist Paul Jackson remained a staple of the group. Jackson's playing was very influential, yet he is an underrated bassist of the jazz funk era. I was drawn to this song because of the interplay and layering of the drum and bass groove, around which Hancock composed the tune.

Inner Urge

Joe Henderson
(1937-2001)

The first time I found myself immersed in music, I was 10 years old and it was hip hop. I had turntables and was learning requisite techniques to be a DJ. Although my career as a DJ didn't make it through middle school, my love of hip hop has endured. Last Spring, a group of like-minded friends and I decided to put together a hip hop group. This arrangement of Joe Henderson's "Inner Urge" was created for this group.

PERSONNEL

Arabo Bey, *trumpet*
Thiago Fernandes, *tenor saxophone*
Ethan Evans, *trombone*
Luke Miller, *baritone saxophone*
Drew Miller, *alto saxophone*
Jecorey Arthur, *vibes & vox*
Brandon Coleman, *guitar*
Diego Lyra, *piano*
Kendall "Keys" Carter, *piano*
Ben Hogan, *drums*
Pedro Augusto, *drums*

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SCHOOL OF MUSIC

Thursday, April 17, 2014
3:00 p.m.
Bird Recital Hall

CONVOCATION

PROGRAM

Top O' the Evening: An Irish Suite for piccolo — Lawrence Trott (1926-2013)

Meaghan Spencer, *piccolo*
(student of Donald Gottlieb)

Quatuor, Op. 109 (1931) — Alexander Glazunov (1865-1936)
II. Canzona Variee
Andante
Variation I
Variation II
Variation V

John Walker, *soprano saxophone* Megan Campbell, *alto saxophone*
Nolan Aud, *tenor saxophone* Larry McCrobie, *baritone saxophone*
(students of Adam McCord)

The Little Fix — György Kurtág (b. 1926)
1. Fanfare in the Manner of Moussorgsky
2. Hymn in the Manner of Stravinsky
3. Scherzo
4. Nachtstuck

Timothy Blunk, *guitar*
(student of Steven Mattingly)
Meaghan Spencer, *piccolo* Tim Hutchens, *trombone*

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UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, April 17, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Concerto in Eb Major — Johann Nepomuk Hummel (1778-1837)
Allegro con spirito

Christopher Labrum, *trumpet*
(student of Michael Tunnell)
Lillian Aguilera, *piano*

Sonata in A Major, BMV 1032 — Johann Sebastian Bach (1685-1750)
Largo e dolce

Kaeli Keables, *flute*
(student of Donald Gottlieb)
Debbie Dierks, *piano*

Sonata (1943) — Fernande DeCruck (1896-1954)
I. Tres modere, expressif

Zachary Schlaug, *saxophone*
(student of Adam McCord)
Nathaniel Mo, *piano*

Concerto — Domenice Cimerosa (1749-1801)
III. Siciliana
IV. Allegro guisto

Hagan Zoellers, *oboe*
(student of Jennifer Potochnic)
John Combs, *piano*

Escales No. 2, Tunis Nefta — Jacques Ibert (1890-1962)

Jim Hardaway, *oboe*
(student of Jennifer Potochnic)
John Combs, *piano*

Concerto in Eb Major — Vincenzo Bellini (1801-1835)

Mitchell Rollins, *oboe*
(student of Jennifer Potochnic)
John Combs, *piano*

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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Samuel Meade, *viola*

(Student of Brittany MacWilliams)

with

Adrienne Fontenot, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Thursday Evening
April 17, 2014
8:30 p.m.
Comstock Concert Hall

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Viola Concerto in A minor — William Walton (1902-1983)
I. Andante Comodo

Intermezzo per viola e pianoforte — Nino Rota (1911-1979)

Capriccio für Viola aus No. 9 der op. posth. — Henri Vieuxtemps (1820-1881)

INTERMISSION

Viola Sonata No. 2 in E-flat Major, Op. 120 — Johannes Brahms (1833-1897)
I. Allegro amabile
II. Appassionato, ma non troppo Allegro
III. Andante con moto

PROGRAM NOTES

Viola Concerto in A minor — William Walton

William Walton (1902-1983) was born in Oldham, Lancashire, England. At the age of five, William was already singing in the church choir that his father directed. Walton attended Christ Church Cathedral Choir School at Oxford and received a Bachelor of Music degree in 1918. After leaving Oxford, he was "adopted" by the powerful Sitwell family and from there on, wrote some of his greatest music like *Façade* (1922) and *Portsmouth Point* for orchestra (1925).

At the age of 26, William Walton wrote what would be considered one of the greatest pieces for the viola repertoire, the Viola Concerto. In 1928, conductor Thomas Beecham went to Walton and encouraged him to write a piece of music for the viola with Lionel Tertis performing. Tertis, at this time, was starting his militant campaign for the viola by showing his magnificent technique and ability to play anything with clear virtuosity. Tertis was looking for composers to write new music for the instrument and build up its orchestral and chamber repertoire. When young Walton gave the first manuscript to Tertis, Tertis wanted nothing to do with it, saying it was "too modern." Walton then convinced Paul Hindemith, a violist and composer, to premier the piece. On October 3rd, 1929, the concerto was premiered in London at the Promenade Concert with huge success. Tertis, who was present in the audience, rushed to Walton, begging his forgiveness and asking to perform, what Tertis calls in his memoires, "a tower of strength in the literature."

The concerto starts with a type of Elgarian-slow opening in the key of A minor. The tempo is marked *Andante Comodo,* comfortably at a moderate tempo, and enables the solo viola to observe the *cantabile espressivo.* Although this piece is in A minor, the melody has plenty of both major and minor harmonies. The ending is a quasi-cadenza, with the viola playing accompanimental ornamentation as the orchestra has the melody. The first movement closes slow and mysteriously with a clear return to the tonic key of A minor.

Intermezzo per viola e pianoforte — Nino Rota

Nino Rota (1911-1979) was born in Milan, Italy. He was considered a child prodigy and composed his first oratorio, *L'infanzia di San Giovanni Battista,* at the age of eleven. He studied music at the Milan Conservatory and, under the suggestion of Arturo Toscanini, he moved to the United States in 1930 and attended the Curtis Institute of Philadelphia. Typically, Rota is best known for his film music, having composed over 150 film scores in his life

time. Such notable scores include *The Godfather Trilogy,* Franco Zeffirelli's *Romeo and Juliet,* and *War and Peace.*

The *Intermezzo for Viola and Piano* was composed in 1945. Beginning and ending with *Largo, ma senza lentezza,* this piece has an incredible energy in the middle, resembling Bartok's "arch form," a piece of music that is based on repetition in reverse order (ABCBA). In the key of B Minor, the composer harmonic language is straightforward as it modulates all the way to B Major, the parallel Major of B minor. Its thick piano accompaniment lays out an intricate piece of chamber music and leaves the violist challenged with projecting throughout the heavy texture.

Capriccio für Viola aus No. 9 der op. posth. **Henri Vieuxtemps**

Henri Vieuxtemps (1820-1881) was a Belgian composer and violinist. He was born in Verviers, Belgium, to a weaver and an amateur violinist and violin-maker. His father gave him his first violin lesson at the age of four. Young Henri developed musically at an incredible rate and went on a national tour. He later went to study with Charles de Bériot in Paris. In Paris, he would gain recognition and discover the concert stage in 1829. He later moved back to Brussels where he would further practice and teach. Vieuxtemps is considered one of the great innovators of the franco-belgian violin technique and was better known as a master pegagogue. Some of his students would include Eugène Ysaÿe and Émile Sauret.

Vieuxtemps's *Capriccio in C minor* for unaccompanied viola was left unfinished by the composer and published posthumously. It was a concluding piece in a set of six unaccompanied violin pieces, opus 55, No. 9, published between 1881 and 1887. There are two contrasting themes that continually repeat, creating an almost duplicitous nature within the piece. The piece commences *lento, con molta espressione* and subtly builds with great energy to the last statement of the theme where it is marked *con fuoco.* It is there where it turns into a cadential – like passage with running 64th notes and dissonant chord changes. The piece ends on a quiet note, fading away with the sound of two light pizzicato chords.

Viola Sonata No. 2 in E-flat Major, Op. 120 **Johannes Brahms**

Johannes Brahms (1833-1897) was born in Hamburg, Germany. Having a strong aptitude for music, his father, a musician, nurtured his son's musical gifts by enrolling him in piano lessons at an early age. Due to their poverty stricken state, Brahms helped his family by playing the piano in taverns and bars to earn money. At the age of ten, he started taking piano lessons with Eduard Marxsen and had his first recital at the age of fourteen, where his recital included one of his own compositions. In 1853, he met the

Hungarian violinist Eduard Remenyi and would become his accompanist on his European tour. It was on this tour that Brahms would meet important figures that would aid in his future success as a composer. He later went on to become good friends with notable musicians such as Franz Liszt, Joseph Joachim, and the Schumanns.

In the fall of 1890, Brahms was fifty-seven years old and had decided that he was done composing. He had possible ideas of visiting Italy and starting his 5th symphony, but neither plan transpired. He later destroyed all his unfinished compositions and manuscripts and was content to call his *String Quintet in G Major* his final work. If it was not for his newly found friendship with Clarinetist Richard Mühlfeld, the string quintet very well could have been his last composition. In 1891, he composed a clarinet trio and then a little bit later his Clarinet Quintet. Three years after this, he would compose his two clarinet sonatas, making them his final instrumental works. Realizing that the clarinet and the viola had similar ranges, he immediately rearranged and edited the sonatas for the viola.

The *Viola Sonata in E-Flat Major, No. 2, Opus 120,* has three movements. The first movement is in a sonata form and its tempo marking is aptly labeled *Allegro amabile.* The first theme, tender and delicate, expresses a range of dynamics and emotions with a flowing lyrical quality. The second theme is marked *sotto voce,* utilizing the viola's low sonorous range. The first movement ends with a coda marked *tranquillo* and finishes with an elongated triplet feel finishing on the tonic, E-flat. The second movement, the *Appassionato, ma non troppo Allegro,* has been called by some a "Heroic Waltz" due to its ¾ time signature and its strong melodic line. It is a typical middle movement with its form being a scherzo and trio. The ebullient scherzo is in E-flat minor with a strong piano texture and is subtly contrasted with the trio, marked *sostenuto,* in the bright key of B Major. Like the ending movement of his 4th symphony, the *Andante con moto* is a theme and variation. In a 6/8 time, the first four variations are slow with a flowing dialogue between the viola and the piano. The fifth and final variation is marked *Allegro non troppo* and functions as a direct contrast to the previous variations because it starts in the relative minor and moves at an aggressive speed. Its 2/4 time signature helps to give it forward motion and creates a type of fireworks ending, closing off the last of Brahms instrumental music, ending in its tonic key of E-flat Major.

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Friday, April 18 - 4:00pm (Comstock Concert Hall)
University Brass Ensembles

Sunday, April 20 - 8:30pm (Bird Recital Hall)
University Flute & Woodwind Ensembles

Monday, April 21 - 8:00pm (Comstock Concert Hall)
University Percussion Ensemble

Monday, April 21 - 8:30pm (Bird Recital Hall)
University String Chamber Ensembles

Saturday, May 10 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Saturday, May 10 - 4:00pm (Comstock Concert Hall)
School of Music Commencement

Friday, May 16 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

Saturday, May 17 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

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SCHOOL OF MUSIC

presents

Travis Nestor, *percussion*

(Student of Greg Byrne)

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Thursday Evening
April 17, 2014
7:00 p.m.
Comstock Concert Hall

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PROGRAM

The Whimsical Nature of Small Particle Physics (2006) — Ben Wahlund (b. 1977)
- Top Quark
- Bottom Quark
- Up Quark
- Down Quark
- Strange
- Charm
- Collision

Eight Pieces for Four Timpani (1950/1966) — Elliott Carter (1908-2012)
- I. Saëta

Merlin (1985) — Andrew Thomas (b. 1939)
- I. So Far Beyond the Faint Edge of the World
- II. Time's Way

Rebonds (1987-1989) — Iannis Xenakis (1922-2001)
- b.
- a.

Details in the Fabric — Jason Mraz (b. 1977), arr. Travis Nestor

PROGRAM NOTES

The Whimsical Nature of Small Particle Physics (2006) **Ben Wahlund**

The inspiration for *The Whimsical Nature of Small Particle Physics* came to composer Ben Wahlund during the fall of 2006, when he was taken on a tour of the Fermi National Accelerator Laboratory (Fermilab) by a family friend who worked there. At Fermilab, atoms are smashed together for the study of anti-matter. While there, Mr. Wahlund recorded the many sounds he heard, and he later used them as the soundscape for this piece. His words on the piece are as follows:

> "This work is presented as a suite of the six flavors of quark, with a seventh dance entitled 'Collision'. Accompanying the snare drum is a recording entirely made of sounds I recorded in the Collision Detection Center at Fermilab, expressly for a soundscape in this work. There are no other sounds involved, though a significant amount of liberties have been taken to present this as a technically and intellectually challenging experience, while at the same time visceral, playful and organic – not much unlike the work of Fermilab's scientists themselves."

Eight Pieces for Four Timpani (1950/1966) **Elliott Carter**

Elliott Carter's *Eight Pieces for Four Timpani* has become a standard in the solo timpani repertoire. In the first piece in the collection, Saëta, Carter utilizes multiple extended techniques. While the opening and closing statements challenge the performer to keep the melody clear, the majority of the piece challenges the performer both rhythmically and dynamically.

Merlin (1985) **Andrew Thomas**

Merlin is a major work in the solo marimba repertoire. Inspired by the poem *Merlin* by Edwin Arlington Robinson, this marimba solo was composed for and dedicated to William Moersch, a virtuosic performer in the percussion world. Thomas used two quotes from Robinson's long narrative to set the movements. The listener is invited to imagine Merlin moving about, working in his den and speaking to others as described in the two quotes.

1.
"GAWAINE, GAWAINE, what look ye for to see,
So far beyond the faint edge of the world?
D'ye look to see the lady Vivian,
Pursued by divers ominous vile demons
That have another king more fierce than ours?
Or think ye that if ye look far enough
And hard enough into the feathery west
Ye'll have a glimmer of the Grail itself?
And if ye look for neither Grail nor lady,
What look ye for to see, Gawaine, Gawaine?"

2.
"....Time's way with you and me
Is our way, in that we are out of Time
And out of tune with Time."

Rebonds (1987-1989) **Iannis Xenakis**

Rebonds invites a variety of performance approaches beginning with the notes from the composer stating to the performer that the movements may be performed in any order, and that all tempo markings are approximate. Today, the performer has chosen to play them b, a due to musical fluidity, as well as popularity in this performance practice. Both movements were created by number patterns Xenakis conjured. The many challenges in performing this piece lie in the different notation for each movement, as well as the exactness needed in each rhythm to make sense.

Details in the Fabric **Jason Mraz**

Details in the Fabric was originally composed for acoustic guitar and voice. As a marimbist, I love expanding the instrument's repertory to include works for instruments such as guitar, cello, and violin. I chose to arrange this particular piece of music after going through a very dark time in my life. Between the stresses of school, work, and social life, I had developed anxiety and depression, and was somewhat suicidal. It was not only doctors and therapists, but more so music that helped me clear this stage of life – particularly this song. In the original arrangement, the music opens with a voicemail discussing the stress of life and the negative way the performer was addressing the situation. By the end of the song, the performer leaves another voicemail – this time revealing that he is speaking to a close friend saying that what has happened is in the past, and how we deal with it is all we can control. The performer then thanks the friend for being there for him and finishes the voicemail, saying that life will go on. In my arrangement, I utilize these moments to give a custom message to the audience about life and friendship. I hope you enjoy my arrangement of *Details in the Fabric.*

- Travis Nestor

Anxiety, depression, and suicide are serious issues. If you are showing signs of these feelings, don't give up. You may call 1-800-273-8255 or visit www.suicidepreventionlifeline.org for help. If you do not feel comfortable contacting this organization, feel free to talk to a friend. No matter what you think, always remember, YOU MATTER.

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SoM
2014
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Brass Ensembles

Friday Afternoon
April 18, 2014
4:00 p.m.
Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

University of Louisville Trombone Ensemble
Dr. Brett Shuster, *director*

Fugue from Motet: The Spirit Helpeth — Johann Sebastian Bach (1685-1750)

3

Timothy Hutchens, *conductor*

On With the Battle of Life — Norman Bolter (b. 1951)
Onward
Nowhere to Turn
Acceptance and Hope

Dr. Brett Shuster, *conductor*

Elsa's Procession to the Cathedral — Richard Wagner (1813-1883)

Thomas Macaluso, *conductor*
Joshua Barnes, Ethan Evans, Timothy Hutchens,
Thomas Macaluso, Catlin Thompson,
Sebastian VanHorn & Elizabeth Walker, *tenor trombones*
Michael Tignor & Samuel Hornbuckle, *bass trombones*

4

Alpha Chip Raveo
After thoughts — Charlie Degna
Every Mike

1

University of Louisville Historic Brass
Dr. Michael Tunnell & Dr. Brett Shuster, directors

Lullaby — Anthony Holborne

The Honie-suckle — Anthony Holborne

Stephen Kemker, Nicholas De Jarlais, David Jaffe,
Clinton Linmeyer, Trevor Web & Dr. Michael Tunnell, *cornetts*
Caitlin Thompson, Sebastian VanHorn,
Timothy Hutchens & Dr. Brett Shuster, *sackbuts*

University of Louisville Baroque Trumpets
Dr. Michael Tunnell, *director*

2

Music of the Charamela Real (ca. 1750)
Sonata No. 22 — Anonymous
Sonata No. 16 — Anonymous
Sonata No. 17 — Anonymous

David Jaffe, Kristian Kemker, Clinton Linkmeyer,
Trevor Webb & Jon Wysong, *trumpets*
Sam Loomis, *kettle drums*

University of Louisville Trumpet Ensemble
Dr. Michael Tunnell, *director*

Concert Fanfare — Eric Ewazen (b. 1954)

5

Dr. Mark Lynn, *conductor*
Nick Dejarlais, Trevor Webb, David Jaffe, Chris Pate, Luke Stevens,
Sam Loomis, Christian Kemker, Clay Parler, Noah Peak, Kelsey Voit,
Holly Boyles, Erika Howard, Rachel Hibser, Arabo Bey,
Clinton Linkmeyer, Emily Cooksey & Chris Labrum, *trumpets*

Shatter — Bryce Furhman (b. 1990)

Erika Howard, *conductor*
Clinton Linkmeyer, Chris Pate, Trevor Webb,
Sam Loomis & Luke Stevens, *trumpets*

University of Louisville Horn Enemble

Quartet No. 2 "Americana" — Kerry Turner (b. 1960)
I. The West

Bruce Heim, *conductor*
Seth Berkenbosch, Jake Campbell, Hannah Doyle, Mason Gatch, Josh Goodman, Bradley Jopek, Andrew Osborn, Emily Smith, Tyler Taylor & Ian Wolfe, *horns*

University of Louisville Tuba Euphonium Ensemble
Clinton McCanless, *director*

Second Suite in F — Gustav Holst (1874-1934) arr. Forbes
I. March
II. Song Without Words
III. Song of the Blacksmith

Jared Anderson, Rachel Casey, Chris Cusick & Tyler Hart, *euphoniums*
Blake Manion, Matheus Silva & Colin Wise, *tubas*

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Damien Hicks, *saxophone*

(Student of Adam McCord)

&

Heather Shelton, *clarinet*

(Student of Dallas Tidwell)

with

Adrienne Fontenot, *piano*
David George, *piano*

Student Recital

Friday Evening
April 18, 2014
8:30 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

PROGRAM

Introduction et Air Suédois Varié, Op. 12 (1804) — Bernhard Henrik Crusell (1775-1838)
- Allegro con brio
- Theme: Andante con moto
- Variation 1: Risoluto
- Variation 2
- Variation 3
- Variation 4: Un poco piu lento
- Variation 5: Piu mosso: Andante – Allegretto

Fuzzy Bird Sonata (1995) — Takashi Yoshimatsu (b. 1953)
- I. Run, Bird

Première Rhapsodie (1910) — Claude Debussy (1862-1918)

INTERMISSION

Sonatine (1948) — Claude Pascal (b. 1921)

Three Pieces for Clarinet Solo (1919) — Igor Stravinsky (1882-1971)

Crazy Rag (2000) — Jean Matitia (b. 1952)

Rondo Alla Balcanica (2013) — Nebojsa Macura (b. 1982)

PROGRAM NOTES

Introduction et Air Suédois Varié, Op. 12 **Bernhard Henrik Crusell**

Bernhard Crusell was a Swedish-Finnish clarinetist, composer and translator. This piece was first heard in Stockholm in 1804 played by the composer. The original Swedish air is taken from Olof Ahlström's *Good Lad, your glass do empty* which was in vogue during the early years of the last century, and the work was initially titled *Variation on the song 'Good Lad.'* The work is a splendid virtuoso piece crammed full of technical demands for the soloist.

Fuzzy Bird Sonata **Takashi Yoshimatsu**

One of the most prolific Japanese composers, Yoshimatsu is opposed to the "unmusical" characteristics of atonal music. One of the many pieces in his chamber works that relate to birds, *Fuzzy Bird Sonata* contains many dramatizations of the lifestyles of birds ranging from sporadic flapping and flying to soaring gracefully. With many characteristics of modern pop music, the work tends to find favor with most audiences, as I hope it will with you.

Première Rhapsodie **Claude Debussy**

Claude Debussy was a French composer and one of the most prominent composers of the late 19th and early 20th centuries. He is widely known for being one of the leading figures in Impressionist music and his use of non-traditional scales and chromaticism influenced many composers who followed. In 1909 Debussy was appointed to the Board of Directors of the Paris Conservatoire and was asked to supply two works for the next year's clarinet examinations. The *Rhapsodie* was one of these pieces and was dedicated to the French clarinet professor, Prosper Mimart.

Sonatine **Claude Pascal**

Claude Pascal entered the prestigious Paris Conservatory at ten years old, and won the annual grand prize for composition four times, the first when he was just sixteen. *Sonatine* is a one movement work that was written as an examination piece for the students at the Paris Conservatory that showcases all the abilities of the saxophone from delicate, soft, controlled playing to loud, technical, and somewhat raucous playing.

Three Pieces for Clarinet Solo — **Igor Stravinsky**

Igor Stravinsky was a Russian born composer, conductor, and pianist who later lived in France and America. He is widely known as one of the most influential composers of the 20th century and his compositional career is most noted for its stylistic diversity. A period of his career focused on chamber music and miniatures came to peak with the completion of this work. These three short monologues were composed as a thank you gift for Werner Reinhart, a Swiss amateur clarinetist who financed the first production of an early work by Stravinsky, *A Soldier's Tale.* The first piece explores the low register of the clarinet and was sketched first as a song as early as 1916. The second piece is written without bar lines, and was Stravinsky's "imitation" of improvisation after hearing live jazz for the first time. The third piece revisits the tango and ragtime of *The Soldier's Tale.*

Crazy Rag — **Jean Matitia**

Christian Lauba composes contemporary saxophone literature, and ragtime and jazz music under the pen name Jean Matitia. Lauba studied formal composition at the Bordeaux Conservatory and worked extensively with the saxophone professor Jean-Marie Londeix in his time there. Lauba knows the mechanics of the saxophone inside and out, and writes exceptionally well for the instrument. *Crazy Rag* needs no explanation, the title speaks for itself!

Rondo Alla Balcanica — **Nebojsa Macura**

The idea for this piece came about in late 2012, when the recently formed Awea Duo expressed interest in performing new music for flute and alto saxophone. I decided to write a work that would be accessible to a wide variety of audiences while allowing the performers to show off their skills. The piece also reflects my ongoing interest in the musical heritage of my native Serbia and other countries in the Balkan region of southeast Europe. Shortly after the premiere in October 2013, I made an arrangement for E-flat clarinet and tenor saxophone, at the request of Damien Hicks. Other than a downward transposition to accommodate the instruments' ranges, the musical material is essentially the same as in the original.

- Notes by Dr. Macura

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SCHOOL OF MUSIC

presents

Dustin Stevens, *tenor*

(Student of Daniel Weeks)

with

Debbie Dierks, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Friday Evening
April 18, 2014
7:00 p.m.
Comstock Concert Hall

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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

from the opera *Acis and Galatea* Love sounds th'alarm	George Frederic Handel (1685-1759)
Adelaide	Ludwig van Beethoven (1770-1827)
Stimme der liebe	Franz Schubert (1797-1828)
Mein schöner Stern	Robert Schumann (1810-1856)
La mer est plus belle	Claude Debussy (1862-1918)
Sérénade Toscane	Gabriel Fauré (1845-1924)
from the opera *Manon* Enfermant les yeux	Jules Massenet (1842-1912)

INTERMISSION

Six Elizabethan Songs 1. Spring 2. Sleep 3. Winter 4. Dirge 5. Diaphenia 6. Hymn	Dominick Argento (b. 1927)
Pour un baiser A vucchella Aprile L'ultima canzone	Francesco Tosti (1846-1916)

PROGRAM NOTES

Love sounds th'alarm — **George Frederic Handel (1685-1759)**

George Frederic Handel is one of the most well-known composers of the Baroque Period. Handel wrote a variety of compositions including nearly 1,000 solo arias contained in his operas, oratorios, and cantatas. Theatricality and an intuitive understanding of the voice were two of Handel's best qualities as a composer. The *da capo* aria form is the main form Handel used in composing his arias. This aria form presents thematic material in the A section, and then moves to a B section with contrasting melodic material, written in a related key. The A section then is repeated with the stylistic expectation of having the singer add ornaments to the melody. Handel used a variety of modifications which included harmonic movement and thematic sequences, adding a unique quality to his music.

Love sounds th'alarm is an aria from the opera *Acis and Galatea* and the opera was considered the pinnacle of pastoral opera in England. Pastoral operas were usually settings of stories involving shepherds and various woodland characters. They are often mythic and whimsical in nature. The main characters of *Acis and Galatea* include a nymph named Galatea, who is in love with a shepherd named Acis. The two lovers are warned by Acis' friend, Damon, a tree sprite, of the amorous intentions toward Galatea of the fierce monster, Polyphemus. Immediately after becoming aware of the monster's intentions, Acis sings this aria as a hostile reply to Damon who has, in fact, aided the monster in his attempts of finding love.

Adelaide (Op. 46) — **Ludwig van Beethoven (1770-1827)**

Ludwig van Beethoven is a transitional composer who bridged the gap between the Classical and Romantic musical periods. He composed sixty-six songs in a variety of types including arias and *Lieder* (German art songs). His music is often the result of experimentation and creativity. Beethoven's concept of song cycles and expanded harmonies influenced future *lieder* composers including Robert Schumann (1810-1856) and Franz Schubert (1797-1828).

His monumental song, *Adelaide,* is a very difficult piece to categorize due to its length and style. It is often referred to as a solo cantata or concert aria due to its length, musical freedom, and text structure.

Stimme der Liebe

Franz Schubert
(1797-1828)

Franz Schubert is one of the most influential composers of the 19th century, due in large part to the quality of his songs. His *Lieder* inspired many future generations of art song composers as they looked to his work for inspiration and example. Schubert's songs show a variety of formal structures, including strophic form, strophic variation, through-composed, and declamatory styles. Schubert is different from many of the other well-known Romantic composers because of his use of piano accompaniment and his ability to melodically match a poetic text. His piano accompaniments often show the external features described in a poem, for example, having sixteenth notes depict water figures, or repeated triplets depicting horse hooves, specifically. In *Adelaide,* the piano does not necessarily depict external features, but acts more as an emotive partner, providing the harmonic foundation for the emotional cry out for the singers' love, Adelaide.

Though his song, *Stimme der Liebe,* is a short piece, the message is large, as depicted by the words: *for heavenly voices sing to me that she will be yours, yours!* This song, written in 1816, is one of his greatest, and also covers a lot of harmonic, melodic and emotional ground in a very short span. The piece modulates through several different keys while also requiring a high tessitura from the singer.

Mein schöner Stern

Robert Schumann
(1810-1856)

Robert Schumann is a famous composer of the Romantic musical period. Schumann carefully composed music that treated the piano and voice almost equally. Schumann had a vast understanding of poetry which was reflected in his compositions. Because of his attention to poetic elements, Schumann's songs require a great deal of attention to phrasing issues and employment of *rubato. Rubato* is defined as the giving and taking of time in music. With the songs of Schumann, this concept is used while still maintaining the rhythmic pulse. Schumann's wife Clara, was a great influence on Robert's music. He would even compose little motifs that would signify Clara in some way.

This piece represents a darker time in Schumann's life. He was battling depression and the risk of losing his wife. The two stanzas resemble a prayer as they are begging for redemption. The vocal line is dramatic, intense, and specifically written for a tenor voice. Word painting is present as the lines arch to the stars mentioned in the piece. Repeated chords in the piano part represent the solemnity of the starry night.

La mer est plus belle — **Claude Debussy (1862-1918)**

Claude Debussy was an impressionistic composer of the Romantic Period. His music was well known for the sensory components and complicated tonality including harmonic innovations. Debussy was argumentative and experimental with his music. In composing his eighty-seven songs, Debussy had a keen sense of translating poetic nuance into musical expression. He also provided a great deal of markings in his scores. Debussy often wrote and titled music about natural elements, especially water. In the beginning of *La mer est plus belle,* the piano represents the swelling of the waves

Sérénade Toscane — **Gabriel Fauré (1845-1924)**

Along with his colleagues Duparc and Debussy, Gabriel Fauré was one of the leading composers in developing the French *mélodie* as a true art form. He expressed a broad range of emotion and a great variety of musical characteristics such as chromaticism, modalities and octave leaps. Fauré set the tone for new techniques in song composition. In *Sérénade Toscane,* his approach is elegant with delicate details in the *mélodie.*

En fermant les yeux, from Manon — **Jules Massenet (1842-1912)**

Jules Massenet was a French composer best known for his 34 operas. He also wrote 200 French art songs. Even though today his *mélodies* are popular, they were rarely performed until the late 19th and 20th centuries. Inspired by his theatrical training, Massenet's operas employ a keen sense of lyricism, sensuality, occasional sentimentality and theatrical aptness.

Manon is considered to be one of Massenet's most popular operas. The opera uses a lighter style of recitative, employing delicate dialogue over orchestral background. There are also leitmotifs used as a theatrical device (due to Wagner's influences) that indicate the emotional aspect of Des Grieux's love for Manon. In act 2 of the opera, Manon makes the choice to leave him. Unaware of her betrayal, Des Grieux sings *En fermant les yeux* as a way to convey his hopes and vision of his future with Manon.

Six Elizabethan Songs

Dominick Argento
(b. 1927)

Dominick Argento is one of America's most distinguished contemporary composers, who is famous for operas and choral music. His music portrays American and Italian influences. Argento has written 14 operas as well as various song cycles, choral pieces and orchestral works. His music is richly melodic with dramatic shape and color. His works reflect literary sources, their characters and incidences. Argento's musical style is a combination of tonality and a-tonal style. He received a Pulitzer Prize for his song cycle *From the Diary of Virginia Woolf*, and was elected into the American Academy of Arts and Letters in 1979. He was also the Composer Laureate for the Minnesota Orchestra.

His cycle *Six Elizabethan Songs* was written in 1957. The songs are called "Elizabethan" because the poetry was written by poets during Queen Elizabeth's reign. The poetry and the vocal line are the most important elements of the *Six Elizabethan Songs*, while the accompaniments are complex and supportive of the voice. Strong lyricism and formally structured texts with slight variances are two important characteristics of these songs. The singer is required to have lyrical freedom and the ability to sustain high notes. According to Carol Kimball in her book "Song: A Guide to Art Song Style and Literature," the *Six Elizabethan Songs* remain his most popular song cycle.

Francesco Tosti Songs

Francesco Tosti
(1846-1916)

Francesco Paolo Tosti's Italian songs enjoyed incredible popularity among singers of his day and continue to remain popular through their display of intense emotional color with Italianate melodies and qualities of popular song. The melodies of his songs are engaging and flowing, and showcase the voice in wonderful ways. Tosti composed over 350 songs in Italian, English, French, and the Neapolitan dialect. He taught at the Royal College of Music and the Royal Academy of Music. In 1907, D'Annunzio sent some Neopolitan poems to Tosti, some of which became the verses of *A Vucchella.* This song became a favorite among Tosti songs. D'annuzio indicates many characteristics like alliterations, verbal reiterations and internal and external rhymes that appear in his works. When Tosti composed *L'ultima Canzone,* Cimmino's poetry had already been set to text by Enrico de Leva (1820-1869), with the original title *L'ultima serenata.* His songs remain well liked and very romantic, when Tosti would take a poem that had already been set to music, and refine it, there was nothing else like it.

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Sunday, April 20 - 8:30pm (Bird Recital Hall)
University Flute & Woodwind Ensembles

Monday, April 21 - 8:00pm (Comstock Concert Hall)
University Percussion Ensemble

Monday, April 21 - 8:30pm (Bird Recital Hall)
University String Chamber Ensembles

Saturday, May 10 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Saturday, May 10 - 4:00pm (Comstock Concert Hall)
School of Music Commencement

Friday, May 16 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

Saturday, May 17 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

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TEXTS

Love sounds Th'alarm
George Frederic Handel (1685-1759)

Love sounds th'alarm, love sounds th'alarm, and fear is a flying. And fear is a flying! When beauty's the prize, when beauty's the prize, what mortal fears dying. When beauty's the prize, when beauty's the prize, what mortal fears dying. When beauty's the prize, what mortal fears dying? Love sounds th'alarm, love sounds th'alarm, love sounds th'alarm, and fear is a flying, love sounds th'alarm, love sounds th'alarm, and fear is a flying! When beauty's the prize, when beauty's the prize, what mortal fears dying. What beauty's the prize what mortal fears dying? In defense of my treasure. I'd bleed at each vein. Without her no pleasure, for life is a pain, without her no pleasure, without her no pleasure, for life is a pain, for life is a pain.

Love sounds the alarm

Love sounds the alarm, love sounds the alarm, and fear is gone, and fear is gone, when beauty's the prize, when beauty's the prize, what human fears dying. When beauty's the prize, when beauty's the prize, what human fears dying? Love sounds the alarm, love sounds the alarm, and fear is gone, love sounds the alarm, love sounds the alarm, and fear is gone! When beauty's the prize, when beauty's the prize, what human fears dying. What beauty's the prize what human fears dying?

In defense of my treasure. I'd bleed at each vein. Without her no pleasure, for life is a pain, without her no pleasure, without her no pleasure, for life is a pain, for life is a pain.

Adelaide
Friedrich von Matthisson (1761-1831)

Einsam wandelt dein Freund im Frühlingsgarten,
Mild vom lieblichen Zauberlicht umflossen,
Das durch wankende Blütenzweige zittert,
Adelaide!
In der spiegelnden Flut, im Schnee der Alpen,
In des sinkenden Tages Goldgewölken,
Im Gefilde der Sterne strahlt dein Bildnis,
Adelaide!
Abendlüfte im zarten Laube flüstern,
Silberglöckchen des Mais im Grase säuseln,
Wellen rauschen und Nachtigallen flöten:
Adelaide!
Einst, o Wunder! entblüht auf meinem Grabe
Eine Blume der Asche meines Herzens;
Deutlich schimmert auf jedem Purpurblättchen:
Adelaide!

Adelaide

Lonely converts your friend in spring garden,
Mild sweet magic of light float around,
the quivers through swaying blossom branches,
Adelaide!
in the mirroring flood, in the snow of the Alps,
in the dying day golden clouds,
in the realm of the stars your image shines,
Adelaide!
Evening breezes whisper in the tender leaves,
Silver bells of May in the grass rustle,
Waves murmur and nightingales sing:
Adelaide!
Once, O wonder! Shall bloom on my grave
A flower from the ashes of my heart;
Significantly shimmers on every purple leaf:
Adelaide!

Stimme der Liebe
Friedrich von Matthisson (1761-1831)

Meine Selinde!
Denn mit Engelsstimme singt die Liebe mir zu:
Sie wird die Deine!
Sie wird die Meine!
Himmel und Erde schwinden!
Meine Selinde!

Tränen der Sehnsucht,
Die auf blassen Wangen bebten,
Fallen herab als Freudentränen!
Denn mir tönt die himmlische Stimme:
Deine wird sie, die Deine!

Voice of love

My Selinda!
Because with the voice of an angel love sings to me:
It is yours!
You will be mine!
Heaven and earth disappear!
My Selinda!

Tears of longing,
the trembling on pale cheeks,
falling down as tears of joy!
For me drowned out the voice from heaven:
Your will that your!

Mein schoener Stern!
Friedrich Ruckert (1788-1866)

Mein schöner Stern! ich bitte dich,
O lasse du dein heitres Licht

Nicht trüben durch den Dampf in mir,
Vielmehr den Dampf in mir zu Licht,
Mein schöner Stern, verklären hilf!

Mein schöner Stern! ich bitte dich,
Nicht senk' herab zur Erde dich,
Weil du mich noch hier unten siehst,
Heb' auf vielmehr zum Himmel mich,
Mein schöner Stern, wo du schon bist!

My beautiful Star!

My beautiful star! I beg you,
do not let your bright light

be dimmed by the mist in me.
Rather brighten my light through the mist,
my radiant star!

My beautiful star! I beg you,
do not descend to earth
because you see me down here still.
Rather lift me up to Heaven,
my radiant star where you already are!

La Mer est plus belle
Paul Verlaine (1844-1896)

La mer est plus belle
Que les cathédrales,
Nourrice fidèle,
Berceuse de râles,
La mer qui prie
La Vierge Marie !

Elle a tous les dons
Terribles et doux.
J'entends ses pardons
Gronder ses courroux.
Cette immensité
N'a rien d'entêté.

O! si patiente,
Même quand méchante !
Un souffle ami hante
La vague, et nous chante :
« Vous sans espérance,
Mourez sans souffrance !

Et puis sous les cieux
Qui s'y rient plus clairs,
Elle a des airs bleus.
Roses, gris et verts...
Plus belle que tous,
Meilleure que nous!

The beautiful sea

The sea is beautiful
Cathedrals,
Faithful nurse,
Lullaby song,
Sea praying
The Virgin Mary!

She has all the gifts
Terrible and sweet.
I hear his pardons
Scolding his wrath.
Immensity
There is nothing stubborn.

O! If patient
even when evil!
A friend breath haunts
the wave, and we sing:
"You hopeless,
Die without suffering!"

And then under heaven
Therein laugh clearer,
she has blue skies.
Pink, gray and green ...
More beautiful than all,
Better than us!

Serenade Toscane
Romain Bussine (1830-1899)

Ô toi que berce un rêve enchanteur,
Tu dors tranquille en ton lit solitaire,
Éveillei-toi, regarde le chanteur,
Esclave de tes yeux, dans la nui claire!
Éveille-toi mon âme, ma pensée,
Entends ma voix par la brise emportée:
Entends ma voix chanter!
Entends ma voix pleurer, dans la rosée!
Sous ta fenêtre en vain ma voix expire.
Et chaque nuit je redis mon martyre,
Sans autre abri que la voûte étoilée.
Le vent brise ma voix et la nuit est glacée:
Mon chant s'éteint en un accent suprême,
Ma lèvre tremble en murmurant je t'aime.
Je me peux plus chanter!
Ah! daigne te montrer! daigne apparaitre!
Si j'étais sûr que tu ne veux paraître
Je m'en irais, pour t'oublier, demander au sommeil
De me bercer jusqu'au matin vermeil,
De me bercer jusqu'à ne plus t'aimer!

Tuscan Serenade

O thou that cradles an enchanting dream,
you sleep in your quiet lonely bed,
wake up, look at the singer,
Slave of your eyes in the clear harmed!
Awake my soul, my mind,
Hear my voice carried by the breeze:
Hear my voice singing!
Hear my voice crying in the dew!
Under your window in vain my voice expires.
And every night I repeat my martyrdom,
No other shelter than the starry vault.
The windbreak my voice and the night is cold:
My song goes off in a supreme focus,
my lip trembled, murmuring I love you.
I can sing anymore!
Ah! Deign to show you! Deign to appear!
If I was sure that you do not want to appear
I would go to forget you, ask to sleep
rocking me until morning light,
to lull me to not love you!

Pour un Baiser
George Doncieux (1856-1903)

Pour un baiser sur ta peau parfumée,
pour un baiser dans l'or de tes cheveux
reçois mon âme toute, ô bien-aimée!
Tu comblerais l'infini de mes voeux...
Par un baiser!

Pour un baiser distillé dans tes lèvres,
profond, tenace et lent comme un adieu,
souffrir le mal d'amour, et de ses fiévres brûler,
languir et mourir peu à peu...
dans un baiser!

For a Kiss

For a kiss on your scented skin
for a kiss in your hair of gold
get all my soul, O beloved!
You would fill the infinity of my wishes ...
With a kiss!

Distilled in for a kiss your lips,
deep, tough and slow as a farewell,
suffer the pain of love, and its fevers burn,
languish and die slowly...
a kiss!

Aprile
Rocco Emanuele Pagliara (1856-1914)

Non senti tu ne l'aria
il profumo che spande Primavera?
Non senti tu ne l'anima
il suon de nova voce lusinghiera?
È l'April! È la stagion d'amore!
Deh! vieni, o mia gentil
Il piè trarrai fra mammole,
avrai su'l petto rose e cilestrine,
e le farfalle candide
t'aleggeranno intorno al nero crine.
È l'April! È la stagion d'amore!
Deh! vieni, o mia gentil
su' prati'n fiore!
su' prati'n fiore!

April

Do you not hear it the air
the smell spreading spring?
Do you not hear it the soul
nova sound of the voice flattering?
It's the April! It's the season of love!
Ah! Come, my fair
The footer will derive from violets,
you will dress with roses and pale blue,
and white butterflies
will dance around the black horsehair.
It's the April! It's the season of love!
Ah! Come, my fair
in the blooming fields!
in the blooming fields!

A vucchella
Gabriele D' Annunzio (1863-1938)

Sì, comm'a nu sciorillo
tu tiene na vucchella
nu poco pocorillo
appassuliatella.

Meh, dammillo, dammillo,
- è comm'a na rusella -
dammillo nu vasillo,
dammillo, Cannetella! it Cannetella
Dammillo e pigliatillo,
nu vaso piccerillo
comm'a chesta vucchella,

che pare na rusella
nu poco pocorillo
appassuliatella...

Sweet Mouth

Yes, like has a little flower
You have a little mouth
A bit little bit
Withered.

Come on, give me it, and give me it
It is like has a rose
Give me it a little kiss
Give me it
Give me it, and take you it
a kiss very small
like this little mouth

that seems like a little rose
a little rose a bit little bit
withered.

L'ultima Canzone
Fancesco Cimmino (1862-1938)

M'han detto che domani
Nina vi fate sposa,
Ed io vi canto ancor la serenata.
Là nei deserti piani
Là,ne la valle ombrosa,
Oh quante volte a voi l'ho ricantata!

Foglia di rosa
O fiore d'amaranto
Se ti fai sposa
Io ti sto sempre accanto.

Domani avrete intorno
Feste sorrisi e fiori
Nè penserete ai nostri vecchi amori.
Ma sempre notte e giorno
Piena di passione

Foglia di menta
O fiore di granato,
Nina, rammenta
I baci che t'ho dato!

Ah! ... Ah! ...

The last song

They told me that tomorrow
Nina will make the bride,
and I am still singing the serenade.
There, in the deserts plains
there, in the shady valley,
oh how many times I have sung it to you!

Rose leaf
O flower of amaranth
if you are a bride
I am always near.

Tomorrow you will have around
Festivities smiles and flowers
neither think about our old loves.
But always night and day
Full of passion

Mint leaf
O flower of pomegranate,
Nina, remember
the kisses that I gave you!

Ah! ... Ah! ...

Spring
Thomas Nashe (1567-1601)

Spring, the sweet Spring, is the year's pleasant king;
Then blooms each thing, then maids dance in a ring,
Cold doth not sting, the pretty birds do sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!
The palm and may make country houses gay,
Lambs frisk and play, the shepherd pipes all day,
And we hear aye birds tune this merry lay,
Cuckoo, jug-jug, pu-we, to-witta-woo!
The fields breathe sweet, the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

Spring

Spring, the sweet Spring, is the pleasant time of year;
Then blooms each thing, then maids dance in a circle,
Cold does not hurt, the pretty birds do sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!
The Trees and May make country houses happy,
Lambs jump and play, the shepherd pipes all day,
And we hear a birds sing this very day.
Cuckoo, jug-jug, pu-we, to-witta-woo!
The fields smell sweet, the daisies touch our feet,
Young lovers meet, old wives sitting in the sun,
In every street the sounds we hear.
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

Sleep
Samuel Daniel (1562-1619)

Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my anguish and restore thy light,
With dark forgetting of my cares, return;
And let the day be time enough to mourn
The shipwreck of my ill-adventured youth:
Let waking eyes suffice to wail their scorn,
Without the torment of the night's untruth.
Cease, dreams, the images of day-desires
To model forth the passions of the morrow;
Never let rising sun approve you liars,
To add more grief to aggravate my sorrow
will be moaning to you my song.

Sleep

Care-charmer let me sleep, son of night,
Brother to death, in the silence of the night,
Relieve my pain and restore the light in me,
With dark taking away my cares, return;
And let the day be time enough to mourn
all the bad things I've done in my youth:
Let my waking eyes worry,
and at night I shall sleep in peace.
Stop, dreams, the imagery of the day's desires
To model forth the passions of tomorrow;
Never let the rising sun approve the lairs,
To add more grief to aggravate my troubles.
And never wake to feel the day's torment.

Winter
William Shakespeare (1564-1616)

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;
When blood is nipt and ways be foul,
Then nightly sings the staring owl:
Tu-who! Tu-whit! Tu-who! A merry note!
While greasy Joan doth keel the pot.
When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw;
When roasted crabs hiss in the bowl
Then nightly sings the staring owl:
Tu-who! Tu-whit! Tu-who! A merry note!
While greasy Joan doth keel the pot.

Winter

When Icicles hang on the wall
And dick the shepherd hits his nails,
And Tom carries logs into the hall,
And milk comes frozen home in buckets;
When blood is drawn and ways be wrong,
Then nighty sings the starring owl:
Tu-who! Tu-whit! Tu-who! A merry note!
While greasy coated Joan stirs the pot.
When the wind is blowing loudly,
And coughing drowns the Pastors saw,
And birds sit laying on their eggs in the snow,
And Marian's nose looks red and raw;
When roasted crabs hiss in the bowl
Then nightly sings the starring owl:
Tu-who! Tu-whit! Tu-who! A merry note!
While greasy coated Joan stirs the pot.

Dirge
William Shakespeare (1564-1616)

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it! O prepare it!
My part of death, no one so true
Did share it. Did Share it!
Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand, thousand, sighs to save. Lay me,
O where sad true lover never find my grave,
to weep there.

Dirge

Come away, come away, death,
And in sad cypress let me be laid to rest;
Fly away, fly away, breath;
I am slain by a beauty but evil lady.
My robe of white, stuck with sap,
O prepare it! O prepare it!
My part of death, no one so true
Did share it. Did share it!
Not a flower, not a flower sweet,
On my black coffin let them scatter;
Not a friend, not a friend greet
My poor corpse, when my bones shall be tossed.
A thousand, thousand, sighs to save. Lay me,
O where my sad true lover will never find my grave,
to weep there.

Diaphenia
Possibly: Henry Constable (1562-1613)

Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are belovèd of their dams:
How blest were I if thou would'st prove me.
Diaphenia, like the spreading roses,
That in thy sweets all sweets incloses.
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.
Diaphenia, like to all things blessed,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king,
Then in requite, sweet virgin, love me!

Diaphenia

Diaphenia, like a daffa down dilly,
White as the sun, beautiful as the lily,
Heigh ho, how I do love you!
I do love you as the lambs
Love the water:
How blessed I was when you proved yourself.
Diaphenia, like the spreading roses,
That in the sweet aroma.
Beautiful sweet, how I love you!
I do love you as each flower
Loves the sun's nourishment;
For dead, the breath to life might make me move.
Diaphenia, like to all things bessed,
When all my praises are expressed,
Dear joy, how I do love you!
As the birds love the Spring,
Or the bees love there Queen,
Then in return, sweet virgin, love me!

Hymn

Ben Jonson (1572-1637)

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.
Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close;
Bless us then with wished sight,
Goddess excellently bright.
Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Hymn

Queen and huntress, pure and sweet,
Now the sun is setting,
Seated in the silver chair,
Estate in habited and taken care of:
Hesperus gives us light,
Goddess excellently bright.
Earth, don't show us the bad
Dare it to show the darkness;
Cynthia's shinning orb was made
Heaven to clear when the day is done;
Bless us with the light,
Goddess excellently bright.
Lay your bow of pearls down,
And your crystal shining quiver;
Give unto the flying horse
Space to breathe, how short so ever:
You that makes the day turn night
Goddess excellently bright.

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presents

Amelia Claire Lant, *violin*

(Student of J. Patrick Rafferty)

with

Debbie Dierks, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 19, 2014
2:00 p.m.
Bird Recital Hall

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PROGRAM

Cadenza — Krzysztof Penderecki (b. 1933)

Partita No. 1 in B minor, BWV 1002 — Johann Sebastian Bach (1685-1750)
- Allemande – Double
- Corrente – Double
- Sarabanda – Double
- Tempo di Borea – Double

PAUSE

Violin Sonata No. 3 in C minor, Op. 45 — Edvard Grieg (1843-1907)
- Allegro molto ed appassionato
- Allegretto espressivo alla Romanza – Allegro
- Allegro animato

PROGRAM NOTES

Cadenza — **Krzysztof Penderecki (b. 1933)**

Often regarded as one of the greatest composers of the modern age, Polish native Krzysztof Penderecki also enjoys an accomplished career as a conductor. Throughout his life, Mr. Penderecki has received numerous awards and recognitions. In 1992, Krzysztof Penderecki received the Grawemeyer Award in Music Composition for his work *Adagio for Large Orchestra.*

Originally composed for viola, Penderecki completed his work *Cadenza* in 1984. The piece begins with a dramatic, descending minor second figure. This falling chromatic material evolves and emanates in the entire piece. Through the rhythmic variation and help of an *accelerando,* the music seamlessly leads into the energetic *Vivace.* Even in this intense section, traces of the descending minor second motive can be heard. After a flurry of notes, the work returns to the heavy, sigh-like figure. This figure ultimately concludes the composition, in the same exposed and bare method as the opening.

Partita No. 1 in B minor, BWV 1002 — **Johann Sebastian Bach (1685-1750)**

Johann Sebastian Bach justly earned his status as the leading composer of the Baroque period. Although known for his large compositional output, his innovations and contributions to music should not be forgotten. Bach contributed significantly to counterpoint, which fostered the development of complex harmonies and rich textures, allowing for more intricate melodies.

During his time in Kothen, Bach composed the *Six Sonatas and Partitas for Unaccompanied Violin.* The *Partita No. 1 in B minor* consists of four dance movements: *Allemande, Corrente, Sarabanda,* and *Tempo di Borea.* Each movement is followed by a variation of the original material, all referred to as the *Double.*

The *Allemande* suggests a French influence with the majestic chords and harmonies, emphasized by dotted rhythms. The corresponding *Double* differs with a more uniform rhythm but follows the same harmony. The following *Corrente* flows calmly in triple meter, and the *Double* differs with its virtuosic speed. The slower tempo of the *Sarabanda* provides a feeling of tranquility, continuing in the *Double.* The final dance movement, *Tempo di Borea,* emphasizes the duple meter with chords and arrival points on the strong beats. The corresponding *Double* brings the work to a close with a stable and uniform rhythm.

Violin Sonata No. 3 in C minor, Op. 45

Edvard Grieg
(1843-1907)

Norwegian pianist and composer, Edvard Grieg is commonly recognized as a noteworthy composer from the Romantic Era. During this period, Nationalism flourished among artists, celebrating the country's cultural roots with hopes of creating a national identity unique from the rest of the world. For composers, this was commonly achieved by the inclusion of folk material. The influence of Norwegian culture and folklore radiates in the works of Edvard Grieg.

After beginning the *Violin Sonata No. 3* in the autumn of 1886, he completed this third and final violin sonata in 1887. Within the same year, Adolf Brodsky joined Grieg in the work's premiere. The folk influence can be heard in the melodies and rhythms, while the harmony remains consistent with the Romantic style.

The first movement, marked *Allegro molto ed appassionato,* begins with a dramatic and bold exchange between the violin and piano. This conversation continues through a lyrical secondary theme before returning to the robust opening material as the movement comes to an end. The solo piano begins the second movement, *Allegretto espressivo alla Romanza – Allegro,* which provides a dreamlike feeling. As the violin enters, the expressive melody continues, until the brief interruption of the playful middle section. The *Romanza* concludes with a return to the serene melody. The final movement, *Allegro animato,* begins with an energetic interaction between the two instruments, followed by an intense and grand melody in the second section. The beginning material returns, providing a recapitulation. Instead of moving to a coda at this point, Grieg tricks the audience and returns to the dramatic second section. The romantic melody unexpectedly leads to the coda, marked *Prestissimo,* which concludes the Sonata with a surge of excitement.

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presents

Natalie Rahn, *piano*

(Student of Krista Wallace-Boaz)

Nocturnes and Night Music

Graduate Lecture Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Saturday Afternoon
April 19, 2014
4:00 p.m.
Comstock Concert Hall

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Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Nocturne in B-flat minor, Op. 9, No. 1 — Frédéric Chopin (1810-1849)

Nocturne II in C minor — John Field (1782-1837)
Nocturne XIV in G major

Nocturne from *Premiere annee: Suisse* — Franz Liszt (1811-1886)
Les cloches de Geneve

Nocturnes — Francis Poulenc (1899-1963)
No. 2: *Bal des Jeunes*
No. 3: *Les cloches de Malines*
No. 4: *Bal fantome*
No. 5: *Phalenes*

Out of Doors Suite, No. 4 — Béla Bartók (1881-1945)
The Night's Music

Nocturne, Op. 38, No. 4 — Lowell Liebermann (b. 1961)

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Sunday, April 20 - 8:30pm (Bird Recital Hall)
University Flute & Woodwind Ensembles

Monday, April 21 - 8:00pm (Comstock Concert Hall)
University Percussion Ensemble

Monday, April 21 - 8:30pm (Bird Recital Hall)
University String Chamber Ensembles

Saturday, May 10 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Saturday, May 10 - 4:00pm (Comstock Concert Hall)
School of Music Commencement

Friday, May 16 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

Saturday, May 17 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

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SCHOOL OF MUSIC

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University Flute & Woodwind Ensembles

Sunday Evening
April 20, 2014
8:30 p.m.
Bird Recital Hall

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PROGRAM

Three Russian Folk Songs
I. Humorous Song
II. Cradle Song
III. Round Dance

Anatoly Liadov
(1855-1914)
arranged for flute choir by John Wheeler

A Lively Irish Medley

Original Irish Folk Melodies
arranged for flute choir by David H. Bailey

The Stars and Stripes Forever

John Philip Sousa
(1854-1932)
arranged for flute choir by Bill Holcombe

University of Louisville Flute Ensemble
Kathleen Karr, *director*

Benjamin Gutman Andrea Kane
Kaeli Keables Nicole Petersen
Abigail Reed

Histoire de Tango for Flute and Guitar — Astor Piazzolla (1921-1992)
II. Cafe 1930

Nicole Petersen, *flute* Jamie Monck, *guitar*

Toward the Sea for Alto Flute and Guitar — Toru Takemitsu (1930-1996)
I. The Night
II. Cape Cod

Jabez Co, *alto flute* Michael Kagan, *guitar*

Sonata No. 4 in C Major for Flute and Guitar — Johann Sebastian Bach (1685-1750)
I. Andante/Allegro
II. Allegro
III. Adagio
IV. Minuet I and II

Jabez Co, *flute* Michael Kagan, *guitar*

Woodwind Quintet, Op. 30 — Carl Nielsen (1865-1931)
I. Allegro ben moderato
II. Menuetto

Carrie Ellis, *flute* Jim Hardaway, *oboe*
Alex Enyart, *clarinet* Andrew Osborn, *horn*
Matthew Karr, *bassoon*

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presents

Anna Murakawa, *violin*

(Student of Brittany MacWilliams)

with

Nathaniel Mo, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Evening
April 20, 2014
7:00 p.m.
Comstock Concert Hall

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PROGRAM

Violin Sonata No. 2 in A major, Op. 100 — Johannes Brahms (1833-1897)
I. Allegro amabile
II. Andante tranquillo - Vivace - Andante - Vivace di più - Andante - Vivace
III. Allegretto grazioso (quasi andante)

from Partita in D minor for solo violin, BWV 1004 — Johann Sebastian Bach (1685-1750)
Chaconne

PAUSE

Concerto for 2 Violins, Strings and Continuo in D Minor, BWV 1043 — J.S. Bach
I. Vivace
II. Largo ma non tanto
III. Allegro

Anna Murakawa & Marina Konishi-Comfort, *solo*
Matthew Madonia & Caitling Edwards, *violin ripieno*
Samuel Meade, *viola ripieno*
Ian Schroeder, *continuo*

from Souvenir d'un lieu cher, Op. 42 — Pyotr Ilyich Tchaikovsky (1840-1893)
Mélodie

PROGRAM NOTES

Violin Sonata No. 2 in A major, Op. 100 — **Johannes Brahms (1833-1897)**

The Second Violin Sonata in A major was composed in the summer of 1886 while Brahms was in Switzerland. The work also bears the subtitle "Thun" which was the name of the lake in Switzerland where Brahms often retreated. This retreat in 1886 was particularly fruitful for Brahms, as he also composed his Cello Sonata No. 2 and Piano Trio in C minor that same summer. The lyrical and introspective nature of the sonata reflects Brahms' personality but perhaps also his relationship with "Thun."

The Sonata is structured in three movements and it is particularly interesting in how Brahms compresses the second movement to include both an andante and scherzo in a single movement by alternating delicate passages with more feverish episodes. The finale is a testament of Brahms reservation and features an elegant rondo; though it is triumphant, it withholds the stock bravura of a typical Romantic finale.

***from* Partita in D minor for solo violin, BWV 1004 Chaconne** — **Johann Sebastian Bach (1685-1750)**

Johann Sebastian Bach was, in many ways, a harvester of sorrow. At an early age, Bach became well acquainted with grief with the death of his parents before his tenth birthday. With their deaths, a concomitant move to Ohrdruf was necessitated for Bach to live with his brother, Johann Christoph. This thread of death and profound psychological stressors was tightly wound in the fabric of Bach's life and career. The Second Partita in D minor was completed in 1720 while Bach was living in Cöthen, the same year that Bach lost his first wife, Maria Barbara. The Chaconne from the Second Partita, is arguably a *tombeau* for Maria Barbara, that is every bit as stately and elegant as it is cathartic.

The chaconne is a theme and variations form built on a ground bass in triple meter. The ground consists of a repetitive bass line (D-C#-D-Bb-G-A) with the chord progression (i-V6-i-VI-iv-V) implied. Bach showcases a complete economy of means in the 64 variations he presents based on the ground. The work is characterized by its two outer sections in the minor mode, which serve as bookends for the contrasting major section. This modulation to D major is striking and fascinating with all of its rhetorical implications before the movement ends as it began, stating the initial four-bar theme.

Concerto for 2 Violins, Strings and Continuo in D Minor, BWV 1043 — **J.S. Bach**

The Concerto for 2 Violins, Strings and Continuo in D Minor was also composed while Bach was living in Cöthen between 1717 and 1723. The work reflects Bach's affinity for the music of Antonio Vivaldi and the idiosyncrasies of the Italian Baroque style. In keeping with the style, the Concerto is organized in three movements in

the model of fast-slow-fast tempi. The work also utilizes the contrasting textures of solo and *ripieno*, characteristic of Vivaldi. Bach incorporates his own contrapuntal alchemy in his frequent use of canonic entrances and invertible counterpoint.

The dense but lively dialogue between the soloists characterizes the powerful opening movement. The second movement is marked *Cantilena*, with its gentle and pastoral beauty permeating the rich melodic writing. This contrasts with the stormy allegro finale, where the *concertino* is more melodically integral in the alternating textures.

from Souvenir d'un lieu cher, Op. 42
Mélodie in E-flat Major

Pyotr Ilyich Tchaikovsky
(1840-1893)

Tchaikovsky's compositional elegance can be illustrated in his set on three pieces *Souvenir d'un lieu cher* (Remembrance of a beloved place), composed between March and May of 1878, the same time period as his lush and virtuosic violin concerto in D major.

Mélodie, often described as the *Chant sans paroles*, is the last movement of this set of short pieces. Inviting and illustrious, this movement is often performed on its own. It holds charm and gracefulness with gorgeous violin melodies that move along in arch-shaped eighth note groupings, which are intermittently imitated by the piano, later contrasted by quicker subdivisions in a character evocative of a light scherzando. It ends with a charismatic E-flat descending arpeggio that is prompted by the gentle rocking of the piano accompaniment with its simple but nostalgic pedal harmonies.

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SCHOOL OF MUSIC

presents

Ryan Snapp, *cello*

(Student of Paul York)

with

Elliot Eckel, *piano*
Debbie Dierks, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Evening
April 20, 2014
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Fantasiestücke for cello and piano, Op. 73 — Robert Schumann (1810-1856)
- I. Zart und mit Ausdruck
- II. Lebhaft, leicht
- III. Rasch und mit Feuer

Sonata for cello and piano in A major, Op. 69 — Ludwig van Beethoven (1770-1827)
- I. Allegro ma non tanto
- II. Allegro molto
- III. Adagio cantabile – Allegro vivace

Sonata for Cello and Piano in E minor, Op. 38 — Johannes Brahms (1833-1897)
- I. Allegro non troppo
- II. Allegretto quasi Menuetto
- III. Allegro

PROGRAM NOTES

Fantasiestücke for cello and piano, Op. 73 — **Robert Schumann (1810-1856)**

Robert Schumann, born June 8, 1810 in Zwickau, in the Kingdom of Saxony, was the son of August Schumann an author, lexicographer, and book dealer. Schumann was able to spend significant amounts of time reading and studying the great romantic literature of the time. The exaggerated characters, rebellion against classical notions, and frequent lack of rationality in this literature most likely influenced how he would structure and compose his music. Schumann lost two of his family members, his father and sister, in the summer of 1826. His father died from a nervous disorder that would foreshadow his own demise thirty years later. His mental health may have played a role in shaping his music as well. Interestingly enough Schumann did not intend to make composition a huge part of his musical career. He initially set out to be a virtuoso pianist but an unfortunate hand injury ended his performance aspirations. Subsequently he turned his musical energy towards composition. Schumann shares an interesting connection with another composer from this time. He promoted and mentored a young Johannes Brahms whose first cello sonata will conclude the program.

The *Fantasiestücke* for cello and piano was actually originally written for clarinet and piano. Schumann himself commonly transcribed his pieces to be played on multiple instruments. He wrote the fantasiestücke in just two days in the early part of 1849. It is comprised of three movements with rapidly changing characters and emotions. The movement titles are in German which is less commonly used than the Italian titles normally used. The first movement, Zart und mit Ausdruck (Tender and with expression), drifts along dreamily. It has lost and heartbroken undertones yet it concludes with a glimmer of hope in A major. The second movement, Lebhaft, leicht (Lively, light), is very playful and energetic. The outer sections consist of spritely and mischievous interactions between the cello and piano. The middle section is characterized by ascending triplets that are passed between the two instruments. The third and final movement, Rasch und mit Feuer (Quick and with fire), begins suddenly with a vigorous frenzy of ascending notes started by the cello but quickly followed by the piano. A passionate energy relentlessly pushes this movement forward. Many flourishes of notes and intense dynamic changes build the first section up until it must release into a more introspective middle section. The articulation becomes much smoother and more lyrical in this section. It builds up to many small climaxes and then quickly retreats back to a more reserved intensity. Finally the first section triumphantly returns and carries the listener to the coda. Schumann pushes the intensity even higher by writing, "schneller und schneller" (Faster and faster), to propel the music to an exciting and victorious ending in A major.

Sonata for cello and piano in A major, Op. 69 Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven was born on December 16, 1770 in Bonn, Germany. His first music teacher was his father. There were quite a few other local musicians that taught him various instruments such as organ, piano, violin, and viola. He was advertised as a child prodigy by his father because of the success Leopold Mozart had with his son Wolfgang Amadeus Mozart in the area. Beethoven traveled to Vienna in the hopes of being able to study with Mozart but his trip was cut short when his mother became severely ill. She died shortly after his return to Bonn. Beethoven was then responsible for the care of his two younger brothers because of his father's alcoholism. Five years after his mother's death, Beethoven moved back to Vienna to study with Joseph Haydn. He did not immediately attempt to establish himself as a composer; he wanted to be a performer. Despite this, his career as a composer took off with his first publication, a set of three piano trios. Soon after this he had published six string quartets and had two symphonies under his belt. Beethoven began to lose his hearing around 1796. His hearing loss got rapidly worse over the next few years. By 1801 his deafness was causing many problems in his professional life. Even once he had gone completely deaf, Beethoven was still able to compose some of the most notable music of his time. His ninth symphony broke the mold for what a symphony was expected to be and at the time of its premier he was unable to hear a single note of what the orchestra played.

The *Sonata for Cello and Piano in A major* was composed between 1806 and 1808. During these years Beethoven had already lost a significant amount of his ability to hear. Despite this and his depression at this point in his life the sonata still sounds overwhelmingly cheerful. This sonata was a turning point in sonata writing for the cello. Most sonatas from this time were either a cello solo with piano accompaniment or a piano solo with cello obligato. This sonata combined both elements and gave the two instruments equal voices without one overshadowing the other. The sonata is in three movements and follows are very classical format. The first movement is in sonata form and is followed by a scherzo for the second movement. The last movement begins with a slower introduction and the moves into a much faster and lively tempo. One slightly unusual characteristic about this sonata is that there is no slow movement, only a slow introduction to the third movement.

Sonata for Cello and Piano in E minor, Op. 38 — Johannes Brahms (1833-1897)

Brahms was born in Hamburg Germany on May 7, 1833. He was an incredibly virtuosic pianist. He premiered many of his own works, the e minor sonata included. He was known to be an extreme perfectionist and would destroy his own works if the was not satisfied. Brahms was supported by Robert Schumann in his early years of composing. This relationship is of extreme interest because of the *Fantasiestücke,* Op. 73 that was heard earlier in the program. Both Robert and Clara Schumann had a huge impact on Brahms life and musical success. Some of Brahms' most notable works are his four symphonies, his German Requiem, his string chamber music, and his clarinet trio. Brahms greatly appreciated the aid he received from the Schumann's. So much so that he was able to give his own assistance to another composer who would come to be highly recognized, Antonin Dvořák.

The E minor sonata was originally written for Brahms' friend and amateur cellist, Josef Gänsbacher. It was written over the course of about three years starting in 1862 and ending in 1865. When Brahms titled the work he made sure to title it "Sonata für Klavier und violoncello". He was very insistent that the piano part was not merely accompaniment; it was equally as important as the cello part and was given more than just an accompaniment line. Brahms paid homage to J.S. Bach by basing the Principal theme of the first movement and the fugue in the third movement on Contrapuctus 4 and 13 from the *Art of Fugue.* The sonata is comprised of three movements. The first movement is in a standard sonata principal form with extensive sections of development in the exposition of the movement. The second movement is a playful minuet followed by an extremely heartfelt and winding trio. The third movement begins with a fugue or fugue like section. The movement as a whole is not a fugue because there are many large sections in which the fugal idea is not present. However the opening section is certainly a fugue. The piano begins the movement and states the subject. The cello comes in just as the piano finishes the subject and states the tonal answer a perfect fifth above the original subject. The piano begins to play the countersubject as the cello enters with the answer. After the opening the subject and countersubject get passed back and forth between the two instruments until it eventually breaks down into a lighter middle section that does not contain the fugal properties from before. The subject material from the fugue permeates the entire movement but does not continue as a fugue. After the middle section the fugue returns but does not continue on until the end of the piece. The music comes to an exciting close with leaping eight notes and triplets driving to the final E minor cadence.

Upcoming Events at the School of Music

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Monday, April 21 - 8:00pm (Comstock Concert Hall)
University Percussion Ensemble

Monday, April 21 - 8:30pm (Bird Recital Hall)
University String Chamber Ensembles

Saturday, May 10 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Saturday, May 10 - 4:00pm (Comstock Concert Hall)
School of Music Commencement

Friday, May 16 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

Saturday, May 17 - 7:00pm (Comstock Concert Hall) $
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SCHOOL OF MUSIC

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Nick Volpert, *cello*

(Student of Paul York)

with

Debbie Dierks, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Afternoon
April 20, 2014
3:00 p.m.
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PROGRAM

Suite for Solo Cello No. 1 in G Major — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Minuet 1 & 2
- Gigue

Grave: Metamorphoses for cello and piano — Witold Lutosławski (1913-1994)

Cello Sonata No. 1 in E minor, Op. 38 — Johannes Brahms (1833-1897)
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

PROGRAM NOTES

Suite for Solo Cello No. 1 in G Major — **Johann Sebastian Bach (1685-1750)**

The six suites Bach composed for solo cello are probably the most famous and iconic works in the repertoire. Every cellist must know these pieces and develop their own personal interpretation of the music. No original, autographed manuscript of these suites exists. As a result, many major elements of the music, including phrasing, dynamics, and even articulation, are left to performer interpretation. There is also an always-contentious issue of performance practice when it comes to these suites. Should they emulate the Baroque style? Should they abandon it entirely? In any case, all the suites contain an almost identical collection of dance movements including *allemandes, courantes,* and *sarabandes* among others. The G Major Suite is probably most well-known for its *Prelude,* which is often featured in popular culture.

Grave: Metamorphoses for cello and piano — **Witold Lutosławski (1913-1994)**

The alternate title, "Metamorphoses" is an illuminating description of the form of this piece. A single intoned motive, which is heard at the very beginning, gradually grows in energy and mutates over the course of the piece. In more precise musical terms, the cello line ascends in pitch and becomes more erratic with quick shifts between very opposite timbres and dynamics. The rhythms also become faster and feistier. Very short motives of two or three notes appear and quickly transform. The piece concludes with another slow intonation of the opening motive, giving the piece a symmetrical form.

Cello Sonata No. 1 in E minor, Op. 38 — **Johannes Brahms (1833-1897)**

This piece was completed in 1865. The original, full title for this piece is *Sonata for Violoncello and Piano.* This indicates that Brahms intended for both instruments to be almost, if not, equally featured throughout. The first movement is in a typical sonata form. The first theme which begins the movement is earthy and brooding. It is matched immediately with the second theme which is very lyrical and light; almost nostalgic. Both themes are developed extensively and culminate with a dramatic recapitulation. However, the coda which ends the movement is a very sweet and peaceful sentiment.

The second movement is a minuet and trio. The minuet is refined and almost excessively restrained with short articulations throughout. The trio, in contrast, is extremely lyrical and passionate. The cello line is very legato and smooth which is another contrast to the opening minuet.

The last movement is also in a loose sonata form. It features many sections filled with dense counterpoint and instances of imitation. Because of this, the music often sounds almost like a fugue between the incessant moving lines in both piano and cello. The coda which ends this movement is very thrilling and dramatic.

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University Classical Guitar Studio

Students of Dr. Stephen Mattingly

featuring new works for guitar composed by students of

Dr. Steve Rouse, Dr. Marc Satterwhite, and Dr. Krzysztof Wołek

Monday Evening
April 21, 2014
7:00 p.m.
Bird Recital Hall

PROGRAM

The Devil's Harp — Parker Scinta
Under — Nick Volpert

Jamie Monck, *guitar*

Study — Joe Kohake

Justin Sierkowski, *guitar*

In E — Matt Wetmore

Ray Powell, *guitar*

Wishful Thinking — Jessica Kingery
Blasé — Tyler Taylor

Alberto Abril, *guitar*

Victorioso — Brian Herald
Guitar Piece — Uadani Buttó

Stuart Wicke, *guitar*

An Old Pond — Jabez Co

Michael Kagan, *guitar*

The Shy One — Jaime McIntosh
Shard — Justin Giarrusso

Timothy Blunk, *guitar*

Charqui — Anna Garman
Exhibit A — Bryce Fuhrman

Christopher Roseland, *guitar*

INTERMISSION

from Toward the Sea — Tōru Takemitsu (1930-1996)

Jabez Co, *alto flute* Michael Kagan, *guitar*

Passacaglia — Sylvius Leopold Weiss (1687-1750)

Justin Sierkowski, *guitar*

Prelude and Allegro — Santiago de Murcia (1673-1739)

Ray Powell, *guitar*

Españoleta — Gaspar Sanz (1640-1710)

Stuart Wicke, *guitar*

Le depart, Op. 31 — Napoléon Coste (1805-1883)

Jamie Monck, *guitar*

Prelude, BWV 998 — Johann Sebastian Bach (1685-1750)

Timothy Blunk, *guitar*

El tambor de la agonía — Emiliano Pardo-Tristán

Alberto Abril, *guitar*

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Community Music Program Recital

Saturday, May 10 - 4:00pm (Comstock Concert Hall)
School of Music Commencement

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Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

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String Chamber Music Recital
April 21, 2014
Bird Hall, 8:30 p.m.

Piano Trio in D Major, Opus 70 No. 1- "Ghost" — Ludwig van Beethoven (1770-1857)
Allegro vivace e con brio

Nathaniel Mo, piano
Caitlin Edwards, violin
Jared Murray, cello

Duo No. 2 — Jacques Fereol Mazas (1782-1849)
Allegro Moderato

Marina Konishi Comfort and Caitlin Edwards, violins

Duo for Violin and Cello, Op. 7 — Zoltan Kodaly (1882-1967)
Allegro serioso, non troppo

Hye-Jin Jung, violin
Anna Patterson, cello

Ave Maria, Op. 41 — Wilhelm Fiztenhagen (1848-1890)

Nicholas Volpert, Ian Schroeder, Emily Allen and Kayla Johnson, cellos

Quartet in C minor, Op. 18, No. 4 — Ludwig van Beethoven (1770-1827)
Andante scherzoso quasi allegretto

Jalisha Boyd and Riki Matsui, violins
Will Marshall, viola
Nick Weiner, cello

Sonata in D Minor, Op. 14 Nr. 3 — Josef Boismortier (1691-1755)
Allemande: Gravement
Allemande: Gayment

Marie Knueven and Pauline Ottaviano, Double Basses

Sonatina for Two Violas — Gordon Jacob (1895 - 1984)
Allegro con brio

Jonathan McIntosh and Samuel Meade, violas

String Trio in D Minor, Op. 141b — Max Reger (1873-1916)
Vivace

Chloe Meinhausen, violin
MaPrang Fackto, viola
Jared Latta, cello

String Quartet no. 2 in D major — Alexander Borodin (1833-1887)
Notturno: Andante
Finale: Andante - Vivace

Matthew Madonia and Amelia Lant, violins
Samuel Meade, viola
Ian Schroeder, cello

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SCHOOL OF MUSIC

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University West African Ensemble and Percussion Ensemble

Monday Evening
April 21, 2014
8:00 p.m.
Comstock Concert Hall

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PERSONNEL

Jecorey Arthur
Joey Beeber
Josh Bradley
Sam Broussaro
Chelsea Getty
Hannah Gibson
Kameron Graham
Kourtney Howard
Ryan Johnson
Forest Kelley
Chris Mudd
Kyle McCoy
Travis Nestor
Chandler Pierce
Spencer Zembrodt

PROGRAM

This is Six — Traditional

Four is for Everything — Traditional

A Take on Five — Traditional

Fission — Alice Gomez

Five On Five — Richard K. Levan

Millennium Bug — Giovanni Sollima
I. Allegro

Quintet for Winds (2013) — Tyler Taylor (b. 1992)
I. Red with Compliments of Green
II. Pastel
III. Iridescent Blots

Carrie Ellis, *flute* Scott Sams, *oboe*
Alex Enyart, *clarinet* Jackie Royce, *bassoon*
Tyler Taylor, *horn*

Rain Tree — Toro Takemitsu

Lift Off — Russell Peck

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SCHOOL OF MUSIC

presents

Autumn Allee, *soprano*

Student of Edith Davis Tidwell

with

David George, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Sunday Afternoon
May 4, 2014
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Comstock Concert Hall

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PROGRAM

Exsultate, jubilate, K. 165 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro - Exsultate, jubilate
- Allegro - Exsultate, jubilate
- Recitative - Fulget amica dies
- Andante - Tu virginum corona
- Vivace - Alleluja

Es muss ein Wunderbares sein — Franz Liszt (1811-1886)
Freudvoll und Leidvoll
Die drei Zigeuner

from *Cigánské Melodie,* Op. 55 — Antonin Dvořák (1841-1904)
- Má píseň zas mi láskou zní
- Kdyz mne stará matka zpívat, zpívat ucívala

PAUSE

Hébé — Ernest Chausson (1855-1899)
Le Charme

from *Banalités* — Francis Poulenc (1899-1963)
- Chanson d'Orkenise
- Voyage à Paris

Songs and Sonnets to Ophelia — Jake Heggie (b. 1961)
- Ophelia's Song
- Women have loved before
- Not in a Silver Casket
- Spring

Ah, chi mi dice mai (*Don Giovanni,* K. 527, Act I) — Wolfgang Amadeus Mozart

PROGRAM NOTES, TEXTS & TRANSLATIONS

Exsultate, jubilate, K. 165 **Wolfgang Amadeus Mozart**

Wolfgang Amadeus Mozart, born in Salzburg, was a well-known child prodigy by the age of three. He is considered one of the greatest composers of the classical music tradition.

The religious motet *Exsultate, jubilate,* K. 165, was written for the Italian castrato Venanzio Rauzzini. Upon hearing Rauzzini for the first time, Mozart immediately offered him the role of *Cecilio* in his opera *Lucio Silla.* To highlight Rauzzini's vocal agility, Mozart implemented large leaps and fast coloratura work. Rauzzini was a leading male soprano of his day, and was widely celebrated for the exhilarating beauty of his voice.

During the 1700s, women, with the exception of nuns, were not allowed to sing in church. Today, *Exsultate, jubilate* is commonly performed by sopranos. The motet was originally scored for a soprano vocalist with a string section, oboes, horns and an organ, but it is also commonly performed with a piano or organ reduction. The motet is divided into three sections and closely follows the form of the Italian overture: Allegro - Andante - Vivace, with the interposition of a recitative before the Andante section. The lively and buoyant character of the first and last sections evinces exuberance and youth. These sections are balanced beautifully by the gentle cantabile A major melody of the Andante *Tu virginum corona.*

Exsultate, jubilate
Wolfgang Amadeus Mozart (1756-1791)

Exsultate, jubilate,
o vos animae beatae!
Dulcia cantica canendo,
cantui vestro respondendo,
psallant aethera cum me.

Fulget amica dies,
jam fugere et nubila et procellae;
exortus est justis inexspectata quies.
Undique obscura regnabat nox;
surgite tandem laeti,
qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena et lilia date.

Tu, virginum corona,
tu nobis pacem dona.
Tu consolare affectus,
unde suspirat cor.
Alleluja.

Exult, rejoice

Exult, rejoice,
O you blessed souls!
Singing sweet songs,
Heaven responds with chanting,
Singing an air with me.

Shining, happy days,
Already the storms and clouds roll away;
Arisen is the righteous unexpected rest.
Night reigned over all;
But finally joy has risen,
You who feared until now,
And delight dawns on the fortunate
Let us give a solemn pledge of lilies.

You, crowned virgin,
You give us peace.
You comfort our feelings,
which make our hearts sigh.
Alleluja.

Es muss ein Wunderbares sein
Freudvoll und leidvoll
Die Drei Zigeuner

Franz Liszt

Franz Liszt was a well known concertizing pianist and composer of his day. Like Mozart, he was a child prodigy, and performed publicly from the age of eleven. When he grew older, he wrote highly virtuosic and passionate compositions for himself to perform. In his fifties, he became a secular priest, and revised many of his works to fit his more subdued aesthetic.

Liszt is best known for his orchestral and piano compositions. His eighty-two songs are composed in several languages including German, French, Italian, Hungarian, English, and Russian. Liszt's vocal melodies use a variety of techniques of expression. His songs are distinctly operatic in scope. One can find lyrical as well as declamatory moments, recitative inspired phrases, ornamentation of lyrical lines and unexpected intervals. In general, one can find brief musical motifs as the germ from which his songs grow.

Liszt composed *Es muss ein Wunderbares sein* during his employment as the *Kappellmeister* for Princess Carolyne von Sayn-Wittgenstein in Weimar. The intimate and simple setting exemplifies the euphoric and passionate themes of the text. The melodic line oscillates between beautiful round melodic lines and yearning long-held leading tones. Liszt composed this song especially for the Princess between lunch and supper. It is one of his best known and most often performed *Lieder*.

In *Freudvoll und Leidvoll*, Liszt slowly changes the harmony of an A-flat chord to demonstrate the emotional inscape of the speaker. First there is an arpeggiation of an A-flat major chord, followed by the same arpeggiation pattern of an A-flat minor chord, A-flat diminished and then A-flat dominant seventh. This harmonic shifting demonstrates the emotional shifting within the speaker, who is both joyful and woeful. The mercurial nature of the speaker's love is mirrored in the music. The text on the single line "*Himmelhoch jauchzend, zum Tode betrübt,*" or "Rejoicing to heaven, despairing to death," is divided into two sections: a soaring ascending line is supported by a fast-tempo piano accompaniment. This is followed by a lugubrious setting of a stagnant melodic line in the bottom of the range accompanied by a minor chord pulsing on off-beats. The song ends musing on the line "Happy alone is the soul that loves."

Die Drei Zigeuner or *The Three Gypsies* is the story of a man who happens upon a gypsy band. Liszt peppers his music with stereotypical gypsy musical devices, including a modal motive, unbridled flourishes imitating a gypsy violin and lilting ornamentation. The song is divided into three sections representing the three gypsies respectively. Each gypsy has a distinct take on life and distinct music. The gypsies demonstrate to the narrator three ways to defy the weariness of life: by playing, smoking or sleeping it away.

Es muß ein Wunderbares sein
Oskar Freiherr von Redwitz (1823-1891)

Es muß ein Wunderbares sein
Um's Lieben zweier Seelen,
Sich schließen ganz einander ein,
Sich nie ein Wort verhehlen,
Und Freud und Leid und Glück und Not
So mit einander tragen;
Vom ersten Kuß bis in den Tod
Sich nur von Liebe sagen.

It must be a wonder

It must be a wonder
For two souls to be in love,
So close to one another,
Not one word concealing,
And joy and grief and delight and hardship
With each supporting the other;
From the first kiss until death
They speak only of love.

Freudvoll und leidvoll
Johann Wolfgang von Goethe (1849-1932)

Freudvoll und leidvoll,
Gedankenvoll sein;
Langen und bangen
In schwebender Pein;
Himmelhoch jauchzend
Zum Tode betrübt;
Glücklich allein
Ist die Seele, die liebt.

Joyful and woeful

Joyful and woeful,
Pensively thinking;
Longing and fearing
In constant anguish;
Exulting to heaven;
Distressing to death
Happy alone
is the soul in love.

Die Drei Zigeuner

Nikolaus Lenau (1802-1850)

Drei Zigeuner fand ich einmal
Liegen an einer Weide,
Als mein Fuhrwerk mit müder Qual
Schlich durch sandige Heide.

Hielt der eine für sich allein
In den Händen die Fiedel,
Spielt', umglüht vom Abendschein,
Sich ein lustiges Liedel.

Hielt der zweite die Pfeif' im Mund,
Blickte nach seinem Rauche,
Froh, als ob er vom Erdenrund
Nichts zum Glücke mehr brauche.

Und der dritte behaglich schlief,
Und sein Zymbal am Baum hing;
Über die Saiten der Windhauch lief,
Über sein Herz ein Traum ging.

An den Kleidern trugen die drei
Löcher und bunte Flicken;
Aber sie boten trotzig frei
Spott den Erdengeschicken.

Dreifach haben sie mir gezeigt,
Wenn das Leben uns nachtet,
Wie man's verschläft, verraucht, vergeigt,
Und es dreifach verachtet.

Nach den Zigeunern lang' noch
Mußt ich im Weiterfahren,
Nach den Gesichtern dunkelbraun,
Nach den schwarzlockigen Haaren.

The Three Gypsies

Three gypsies I found once
Lying in a pasture,
As my wagon with tired anguish
Climbed over the sandy heath.

One kept to himself
A fiddle in his hands,
He played, glowing in the evening light,
A funny little tune for himself.

The second one held a pipe to his mouth,
Watching smoke stream from it,
Happy, as if from all the earth
Nothing else did he need to be happy.

And the third comfortably slept,
And his cymbal hung from a tree;
The wind grazing the strings,
A dream danced over his heart.

On the dresses the three wore
Holes and colorful patches;
They freely and defiantly
ridiculed earthly fortunes.

Three times they have shown,
When life darkens for us,
One can sleep, smoke, fiddle,
And three times scorn it.

I longed after each gypsy
I felt my gaze had to follow them,
Their dark brown faces,
Their dark locks.

from *Cigánské Melodie, Op. 55*
Má píseň zas mi láskou zní
Kdyz mne stará matka zpívat, zpívat ucívala

Antonin Dvořák

Antonín Dvořák was a Czech composer. He combined musical characteristics of Czech traditional music with a Germanic classical musical language to create a distinct Czech musical idiom. Dvořák believed that folksong was essential to a nation in the development of its musical identity. Instead of relying on pre-existing folk melodies, he used Czech dance rhythms and composed original folk like melodies.

The *Cigánské Melodie (Gypsy Songs)* are the most beloved of Antonín Dvořák's art songs. The cycle is dramatic in scope, melodically breathtaking, and demonstrates incredible harmonic color and rhythmic texture. The gypsy is typically portrayed in art and music at this time as jaunty, mirthfully free, and raffish. The *Gypsy Songs* are no exception, demonstrating an idealized fascination with the gypsy lifestyle. *Má píseň zas mi láskou zní,* or *My song again rings to me with love,* paints the picture of a gypsy woman singing freely as she wanders the countryside. The fourth song of the cycle, *Když mne stará matka* is translated as *Songs my mother taught me.* It is Dvořák's best known song and the dramatic center of the cycle. The simplicity of the vocal line in 2/4 time paired with the accompaniment in 6/8 gives the song rhythmic richness and complexity.

Má píseň zas mi láskou zní
Adolf Heyduk (1835-1923)

Má píseň zas mi láskou zní,
když starý den umirá,
a chudý mech kdy na šat svůj
si tajně perle sbíra.

Má píseň v kraj tak toužně zní,
když svetem noha bloudí;
jen rodné pusty dálinou
zpěv volně z ňader proudí.

Má píseň hlučně láskou zní,
když bouře běží plání;
když těším se,
že bídy prost dlí bratr v umírání.

My song again rings to me with love

My song again rings to me with love,
when the old day dies,
and when the poor mose in its guise
secretly gathers pearls.

My song rings longingly into the country,
while my feet wander through the world;
only through the vastness of my native land
does my voice freely flow from my bosom.

My song sounds loudly with love,
when the storm hurries through the flatland;
when I am glad,
that my brother will die free from poverty.

Když mne stará matka zpívat
Adolf Heyduk (1835-1923)

Když mne stará matka zpívat učívala,
podivno, že často slzívala.
A ted' také pláčem snědé líce mučim,
když cigánské děti hrát a zpívat učim!

When my old mother

When my old mother to sing me to sing,
it is strange, that often she cried.
now I too twist my dark face in weeping,
When I teach my gypsy children to play and sing!

Ernest Chausson was most comfortable composing in smaller forms and art song perfectly fit his aesthetic sensibilities. His songs are understated, graceful, and sophisticated. He began studying composition under Massenet at the age of 25, and his early music shows Massenet as a strong influence. *Hébé* and *Le Charme* were both written in this period, exhibiting the exquisite crafting of flowing and graceful melodies learned from his esteemed professor. His untimely death occurred when he lost control of his novelty bicycle while riding down a steep hill.

Hébé
Louise-Victorine Ackermann (1813-1890)

Les yeux baissés, rougissante et candide,
Vers leur banquet quand Hébé s'avançait.
Les Dieux charmés tendaient leur coupe vide,
Et de nectar l'enfant la remplissait.

Nous tous aussi, quand passe la jeunesse,
Nous lui tendons notre coupe à l'envi.
Quel est le vin qu'y verse la Déesse?
Nous l'ignorons; il enivre et ravit.

Ayant souri dans sa grâce immortelle,
Hébé s'éloigne; on la rappelle en vain.
Longtemps encor sur la route éternelle,
Notre oeil en pleurs suit l'échanson divin.

Hebe

With lowered eyes, blushing and candid,
When towards the banquet Hebe advanced.
The charmed Gods held out their empty cups,
And the child filled them with nectar.

We as well, when passes youth,
We hold out to her our cup to be filled.
What is this wine that the Goddess pours?
We know not; it is drunk and it delights.

With a smile on her immortal grace,
Hebe departs; one calls her back in vain.
Long still on the eternal road,
Our eye in tears follows the divine cup-bearer.

Le Charme
Armand Silvestre (1837-1901)

Quand ton sourire me surprit,
Je sentis frémir tout mon être,
Mais ce qui domptait nous esprit,
Je ne pus d'abord le connaître.

Quand ton regard tomba sur moi,
Je sentis mon âme se fondre,
Mais ce que serait cet émoi,
Je ne pus d'abord en répondre.

Ce qui me vainquit à jamais,
Ce fut un plus douloureux charme;
Et je n'ai su que je t'aimais,
Qu'en voyant ta première larme.

The Charm

When your smile took me by surprise,
I felt my soul tremble,
But what conquered my spirit,
I did not know at first meeting.

When your gaze fell upon me,
I felt my soul melt,
But what this emotion could be,
I did not know how to respond to at first.

That which vanquished me forever,
That was a sadder charm;
And I did not know that I loved you,
Until the moment I saw your first tear.

from *Banalités*
Chanson D'Orkenise
Voyage à Paris

Francis Poulenc

Francis Poulenc is considered to be the last great French composer of art song. He wrote 150 *mélodies,* ostensibly due to his romantic relationship with the baritone Pierre Bernac. He firmly believed the poetry and music must reflect and evoke each other. He took great care to match his music to the text of each poem and gave a distinctive musical language to match every poet's particular linguistic style. *Banalités* is a setting of a group of poems by Apollinaire. Poulenc is known for his rhythmic and harmonic vivacity, and *Chanson d'Orkenise* and *Voyage à Paris* are no exception.

Chanson d'Orkenise
Guillaume Apollinaire (1880-1918)

Par les portes d'Orkenise
Veut entrer un charretier.
Par les portes d'Orkenise
Veut sortir un va-nu-pieds.

Et les gardes de la ville
Courant sus au va-nu-pieds:
"Qu'emportes-tu de la ville?"
"J'y laisse mon coeur entier."

Et les gardes de la ville
Courant sus au charretier:
"Qu'apportes-tu dans la ville?"
"Mon coeur pour me marier."

Que de coeurs dans Orkenise!
Les gardes riaient, riaient,
Va-nu-pieds, la route est grise,
L'amour grise, ô charretier.

Les beaux gardes de la ville
Tricotaient superbement;
Puis les portes de la ville
Se fermèrent lentement.

Song of Orkenise

Through the gates of Orkenise
A carter wants to enter.
Through the gates of Orkenise
A tramp wants to leave.

And the guards of the city
Run to the tramp:
"What do you carry out of the town?"
"I'm leaving my whole heart behind."

And the guards of the city
Run to the carter:
"What are you bringing into the town?"
"My heart, I'm getting married."

How many hearts in Orkenise!
The guards laughed and laughed,
Tramp, the road is gray,
Love is gray, o carter.

The handsome guards of the city
Knitted their brows deeply;
Then the doors of the city
Closed slowly.

Voyage à Paris
Guillaume Apollinaire (1880-1918)

Ah! la charmante chose
Quitter un pays morose
Pour Paris
Paris joli
Qu'un jour dût créer l'Amour.

A trip to Paris

Ah! Such a charming thing
To leave the dismal country
For Paris
Lovely Paris
Which one day Love had to create.

Songs and Sonnets to Ophelia
Ophelia's Song
Women have loved before
Not in a Silver Casket
Spring

Jake Heggie

Jake Heggie is a living American composer and pianist. He is most famous for his eight operas and 250 art songs. He is constantly receiving commissions for new compositions and his works have been performed internationally by leading institutions and soloists. Recordings of his songs feature such world-famous singers as Joyce DiDonato, Stephen Costello and Nathan Gunn, among others.

Heggie wrote the music and words for the first movement of *Songs and Sonnets to Ophelia*. This cycle was first premiered in 1999 in San Francisco. The music mirrors Ophelia's wavering sanity and mercurial temperaments. Heggie obtains this effect by switching between simplicity and complexity. At times, the vocal line is memorable and melodic but can also be angular and unpredictable. Heggie dismantles the perceived rhythmic structure by switching between predictable phrasing and the use of pianistic flourishes and uneven rhythmic figures.

1. Ophelia's Song
Edna St. Vincent Millay (1892-1950)

The hills are green, my dear one,
and blossoms are filling the air.
The spring is arisen and I am a prisoner there.

In this flowery field I'll lay me
and dream of the open air.
The spring is arisen and I am a prisoner there.

Taste of the honey, sip of the wine.
Pine for a chalice of gold.
I have a dear one and he is mine.
Thicker than water.
Water so cold.

In this flowery field I'll lay me
and dream of the open air.
The spring is arisen and I am a prisoner there.

2. Women have loved before
Edna St. Vincent Millay (1892-1950)

Women have loved before as I love now;
At least, in lively chronicles of the past—
Of Irish waters by a Cornish prow
Or Trojan waters by a Spartan mast
Much to their cost invaded—
here and there,
Hunting the amorous line,
skimming the rest,
I find some woman bearing as I bear
Love like a burning city in the breast.
I think however that of all alive
I only in such utter, ancient way
Do suffer love; in me alone survive
The unregenerate passions of a day
When treacherous queens,
with death upon the tread,
Heedless and willful,
took their knights to bed.

3. Not in a Silver Casket
Edna St. Vincent Millay (1892-1950)

Not in a silver casket cool with pearls
Or rich with red corundum or with blue
Locked, and the key withheld, as other girls
Have given their loves,
I give my love to you.
Not in a lovers'-knot, not in a ring
Worked in such fashion and the legend plain-
Semper fidelis, where a secret spring
Kennels a drop of mischief for the brain:
Love in the open hand, no thing but that,
Ungemmed, unhidden, wishing not to hurt,
As one should bring you cowslips in a hat
Swung from the hand,
or apples in her skirt,
I bring you, calling out as children do:
"Look what I have! - And these are all for you."

4. Spring
Edna St. Vincent Millay (1892-1950)

To what purpose, April, do you return again?
Beauty is not enough.
You can no longer quiet me with the redness of little leaves opening stickily.
I know what I know.
The sun is hot on my neck as I observe the spikes of the crocus.
The smell of the earth is good.
It is apparent that there is no death.
There is no death.
But what does that signify?
Not only underground are the brains of men
Eaten by maggots.
Life in itself
Is nothing,
An empty cup, a flight of uncarpeted stairs.
It is not enough that yearly, down this hill,
April comes like an idiot,
babbling and strewing flowers.

Ah chi mi dice mai (*Don Giovanni*, Act I)

Wolfgang Amadeus Mozart

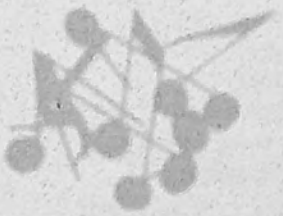
Don Giovanni was composed in 1787 and premiered in the Estates Theatre in Prague. It is the story of a nobleman whose prodigious talent in seducing women earns him an early departure for hell. Donna Elvira is one of the thousands of women who has been deceived by Don Giovanni. In this aria, the intrepid woman proves her mettle by chasing him down to confront him for his subterfuge, all the while lamenting and condemning his craven act.

Ah chi mi dice mai
Lorenzo Da Ponte (1749-1838)

Ah, chi mi dice mai
Quel barbaro dov'è,
Che per mio scorno amai
Che mi mancò di fè?
Ah, se ritrovo l'empio
E a me non torna ancor,
Vo' farne orrendo scempio,
Gil vo' cavar il cor.

Ah, who will tell me

Ah, who will tell me
Where that traitor is,
Who to my shame I loved
Who betrayed our fidelity?
Ah, If I find the fiend
And if he won't return to me still,
I will make a horrible slaughter of him,
I will carve his heart out.



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presents

Bethany Cothern, *piano*

(Student of Naomi Oliphant)

with

Erin Bryan, *soprano*
Samantha Holman, *clarinet*
Natalie Rahn, *piano*

Student Recital

Thursday Evening
May 8, 2014
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Sonata in F Minor, K. 238
Sonata in F Minor, K. 239

Domenico Scarlatti
(1685-1757)

Five Preludes, Op. 16

Alexander Scriabin
(1872-1915)

Concert Etude No. 3 in D-flat Major, S. 144 "Un Sospiro"

Franz Liszt
(1811-1886)

Der Hirt auf dem Felson, D. 965

Franz Schubert
(1797-1828)

Erin Bryan, *soprano*
Samantha Holman, *clarinet*

Sonata for Four Hands, FP 8

Francis Poulenc
(1899-1963)

I. Prelude
II. Rustique
III. Final

Natalie Rahn, *piano*

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Saturday, May 10 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Saturday, May 10 - 4:00pm (Comstock Concert Hall)
School of Music Commencement

Friday, May 16 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

Saturday, May 17 - 7:00pm (Comstock Concert Hall) $
Dance Academy: Spring Gala - $15 general admission, $5 for senior citizens & students with ID. Call 502.852.6878 for information.

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Chamber Winds – Louisville

June 11, 2014 - Comstock Hall

1) Fanfare (Anonymous)
2) Les Poulets "The Chickens" (Taylor)
3) Zoom Tube (Clarke)
4) American Salute (Gould)
5) Rhosymedre (Williams, trans. Beeler)
6) Gypsy Dance from "Carmen" (Bizet, arr. Reed)
7) I. Alamo Gardens – San Antonio Dances (Ticheli)
8) Tex-Mex on the Riverwalk – San Antonio Dances (Ticheli)

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Yingshang Lu, *piano*

Student of Naomi Oliphant

with

Debbie Dierks, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Monday Evening
June 23, 2014
7:00 p.m.
Comstock Concert Hall

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We hope you enjoy the concert this evening.

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PROGRAM

Partita No. 1 in Bb Major, BWV 825 — Johann Sebastian Bach (1685-1750)
- Praeludium
- Allemande
- Corrente
- Sarabande
- Menuet I
- Menuet II
- Gigue

Sonata No. 24 in F# Major, Op. 78 — Ludwig van Beethoven (1770-1827)
- Adagio cantabile - Allegro ma non troppo
- Allegro vivace

Scherzo No. 2 in Bb Minor, Op. 31 — Frédéric François Chopin (1810-1849)

INTERMISSON

Rhapsody in Blue — George Gershwin (1898-1937)

PROGRAM NOTES

Partita No. 1 in Bb Major, BWV 825 **Johann Sebastian Bach**

Johann Sebastian Bach was a German composer and musician of the Baroque period. He enriched established German styles through his skills in counterpoint, harmony, and motivic organization. The standard movements of Bach's six Partitas include the Allemande, Corrente, Sarabande and Gigue. In this Partita, Bach added a Praeludium and two Menuets, a common addition to the form of the Baroque dance suite. The Praeludium is based on a playful theme that uses motivic imitation to raise the melodic line up the Bb Major scale. The Allemande is moderately paced in 4/4 time and in the Allemande style which consists of constant running sixteenth notes. Bach chose here the Italian Corrente, opting for the somewhat faster pulse of the Italian dance rather than the French version, a Corrente. The Corrente has a noticeable dotted rhythmic figure throughout. The Sarabande was originally a wild and lascivious dance inherited from Mexico, through Spain, but by Bach's time it had become a slow stately dance in triple meter. This movement is elegant and singing. The two Menuets are poised. Menuet I is more lively, while Menuet II is more elegant and lyrical. The Gigue retains the energetic character of its Irish and English heritage. The left hand leads the melodic line with hand crossings between the parts.

Sonata Op. 78, No. 24 **Ludwig van Beethoven**

Ludwig van Beethoven was a German composer and pianist. A crucial figure in the transition between the Classical and Romantic eras in Western art music, he remains one of the most famous and influential of all composers. The *Piano Sonata No. 24 in F# Major, Op. 78* was written in 1809. It consists of two movements: "Adagio cantabile - Allegro ma non troppo" and "Allegro vivace." The first movement has a brief four-bar introduction to the sonata-form Allegro that follows. It begins with a gentle and lyrical melody in the first phrase. The second theme enters with repeated imitation of 16th notes. The recapitulation is after the F# Minor transition. It ends with 16th notes in the left hand running into an F# chord. The second movement, Allegro vivace, is a frisky rondo that offers heavy contrasts in dynamics and major versus minor tonality. A two-note 16th note figure prevails, alternated between the two hands as they go up and down keyboard. The piece needs speed, clarity, strength, and lightness.

Scherzo No. 2, Op. 31 **Frédéric François Chopin**

Frédéric François Chopin was born and raised in Warsaw, where he completed his musical education and composed many works before leaving Poland for Paris at the at age of 21. Chopin is remembered today as the composer of some of the most challenging and subjective music in the whole of the keyboard repertoire. He brought to his music a keen interest in his native musical forms

and was a precursor of the "nationalist" composers who did so much to bring new life to music during the course of the 19th century.

The *Scherzo No. 2* was composed and published in 1837. The tempo marking is Presto with the main melody marked "con anima." Although the scherzo is in the key of Bb Minor, most of the work is written in Db Major in the opening section and in A Major in the middle section. After the Bb Minor opening, a set of fortissimo chords follows these arpeggios to create a huge contrast. A beautiful melody in D Flat follows to complete the main section, which is repeated three times during the piece. Even though the main melody is in the right hand, the accompaniment of the left hand still plays an important role. The trio (middle section) is filled with longing and contains some exquisite melodic writing. Here Chopin takes arpeggio ideas from the first section. The middle section starts with a slow tempo in a new key signature, and the melodic line never stops. The following arpeggios lead to a strong climax in the middle section. Right after the middle section the main theme returns. The finale finishes with powerful chords to bring the piece to an exciting ending.

Rhapsody in Blue — **George Gershwin**

George Gershwin was an American composer and pianist born in Brooklyn in 1898, the second of four children from a close-knit immigrant family. Gershwin studied piano under Charles Hambitzer and composition with Rubin Goldmark and Henry Cowell. His compositions spanned both popular and classical genres, and his most popular melodies are widely known. His best known works are the orchestral compositions such as *Rhapsody in Blue*, one of the most famous pieces for solo piano and orchestra combining elements of classical music with jazz-influenced effects. It was Gershwin's first attempt at a classical composition and its positive reception is likely what caused him to continue his music education, traveling in 1928 to Europe to meet and study with a number of prominent classical composers, including Maurice Ravel, Sergei Prokofiev, and Darius Milhaud. The work is in several sections. The beginning starts with a long clarinet glissando leading to the piano entry with cadenzas and and an upward glissando. In the Moderato Assai section, the piano and orchestra combine with a strong jazzy style and energetic sound. The Poco Agitato has a piano solo before the return of the orchestra. The Con Moto is a light and soft contrasting slow section, played with expression to emphasize the dance feeling. The jazz rhythms and off beat accents are so important to the success of the piece, making it one of the most loved for the audience.

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UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, September 4, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

Faculty Gala Preview

PROGRAM

Concert Etude, Op. 49 — Alexander Goedicke (1877-1957)

Mark Lynn, *trumpet*
Krista Wallace-Boaz, *piano*

It was a lover and his lass — R. Vaughan Williams (1872-1958)

Daniel Weeks, *tenor* Chad Sloan, *baritone*
Naomi Oliphant, *piano*

Sonata in D Major, Op. 58
Alegretto Scherzando — Felix Mendelssohn (1809-1847)

Paul York, *cello*
Dror Biran, *piano*

Four Rags for Two Jons (Manasse & Nakamatsu, that is)
I. Schenectady — John Novacek (b. 1964)

Matthew Nelson, *clarinet*
Naomi Oliphant, *piano*

Hoe-Down from *Rodeo* — Aaron Copland (1900-1990)

J. Patrick Rafferty, *violin*
Dror Biran, *piano*

Sonata No. 7, Op. 83
III. Precipitato

Sergei Prokofiev
(1891-1953)

Dror Biran, *piano*

Duet from Act II of *Don Carlos*
"Dio, che nell'alma infondere"

Giuseppe Verdi
(1813-1901)

Daniel Weeks, *tenor* Chad Sloan, *baritone*
Naomi Oliphant, *piano*

Don Carlos, the son of King Philip II of Spain, has fallen in love with Elizabeth of Valois. She, however, has had to marry his father, the king, as part of a negotiated peace treaty ending the Italian War (1545-1568), between the Houses of Habsburg and Valois. When his friend, Rodrigo enters, Don Carlos reveals to him his burning love for Elizabeth. Rodrigo advises him to flee the country, and the two men pledge faithfulness to their eternal friendship.

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UNIVERSITY OF
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SCHOOL OF MUSIC

Twenty-second Annual

Faculty Gala Concert

Friday Evening
September 5, 2014
8:00 p.m.
Comstock Concert Hall

Pre-Concert Piping by Anne Marie de Zeeuw & Larry Frederiksen

PROGRAM

Greetings from Dr. Christopher Doane, Dean of the School of Music

Scherzo for Woodwind Quintet, Op. 48 (1944) — Eugene Bozza (1905-1991)

Louisville Winds
Kathleen Karr, *flute* Jennifer Potochnic, *oboe*
Matthew Nelson, *clarinet* Bruce Heim, *horn*
Matthew Karr, *bassoon*

Blues for Lee — Ansyn Banks (b. 1976)

Faculty Jazz Ensemble
Mike Tracy, *tenor saxophone* Ansyn Banks, *trumpet*
Chris Fitzgerald, *bass* Craig Wagner, *guitar*
Jerry Tolson, *piano* Mike Hyman, *drums*

Sonata No. 7, Op. 83
III. Precipitato — Sergei Prokofiev (1891-1953)

Dror Biran, *piano*

Yötön Yö (Nightless Night) for Flute and Guitar (2012) — Marc Satterwhite (b. 1954)

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

Yötön Yö is a Finnish phrase meaning "nightless night." It refers to that time of year in areas north of the Arctic Circle when the sun never quite sinks below the horizon for days, even months, on end. It explores some of the moods one might go through during this mysterious period with no true darkness, from introspective through manic.

It was a lover and his lass — R. Vaughan Williams (1872-1958)

Daniel Weeks, *tenor* Chad Sloan, *baritone*
Naomi Oliphant, *piano*

Hoe-Down from *Rodeo*

Aaron Copland
(1900-1990)

J. Patrick Rafferty, *violin*
Dror Biran, *piano*

Concert Etude, Op. 49

Alexander Goedicke
(1877-1957)

Mark Lynn, *trumpet*
Krista Wallace-Boaz, *piano*

INTERMISSION

Four Rags for Two Jons (Manasse & Nakamatsu, that is)
I. Schenectady

John Novacek
(b. 1964)

Matthew Nelson, *clarinet*
Naomi Oliphant, *piano*

Sonata in D Major, Op. 58
Alegretto Scherzando

Felix Mendelssohn
(1809-1847)

Paul York, *cello*
Dror Biran, *piano*

Triangles for Horn, Trombone, and Tuba

John Stevens
(b. 1951)

Bruce Heim, *horn* Brett Shuster, *trombone*
Clinton McCanless, *tuba*

Two for the Road

Henry Mancini
(1924-1994)

Mike Tracy, *tenor sax*
Craig Wagner, *guitar* Chris Fitzgerald, *bass*

Trio in A Minor for Oboe, Horn, and Piano, Op. 188
II. Scherzo. Molto vivace

Carl Reinecke
(1824-1910)

Jennifer Potochnic, *oboe* Bruce Heim, *horn*
Dror Biran, *piano*

Romanza

Roland E. Martin
(b. 1955)

Sidney King, *double bass*
Krista Wallace-Boaz, *piano*

Duet from Act II of *Don Carlos*
"Dio, che nell'alma infondere"

Giuseppe Verdi
(1813-1901)

Daniel Weeks, *tenor* Chad Sloan, *baritone*
Naomi Oliphant, *piano*

Don Carlos, the son of King Philip II of Spain, has fallen in love with Elizabeth of Valois. She, however, has had to marry his father, the king, as part of a negotiated peace treaty ending the Italian War (1545-1568), between the Houses of Habsburg and Valois. When his friend, Rodrigo enters, Don Carlos reveals to him his burning love for Elizabeth. Rodrigo advises him to flee the country, and the two men pledge faithfulness to their eternal friendship.

Following the concert, we welcome you to join us for a reception outside on the Bickel Terrace.

University of Louisville School of Music Faculty

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Christopher Doane, Dean
Naomi Oliphant, Associate Dean
Krista Wallace-Boaz, Assistant Dean

Composition & Creative Studies
John Ritz
Steve Rouse
Marc Satterwhite
Krzysztof Wolek
Daniel Worley

Conducting & Ensemble Pedagogy
Amy Acklin, *Associate Director of Bands/Director of Marching Band*
Jack Ashworth, *Historical Instrument Ensemble*
Deborah Dierks, *Opera & Vocal Coach*
Kent Hatteberg, *Director of Choral Activities*
Bomi Lee, *Assistant Director of Choral Activities*
Kimcherie Lloyd, *Director of Orchestral Studies & Opera/Conducting*
Mark Lynn, *Assistant Director of Bands*
Michael Ramach, *Opera Workshop*
Frederick Speck, *Director of Bands*

Jazz Studies
Ansyn Banks, *Jazz Trumpet*
Chris Fitzgerald, *Jazz Bass/Jazz Piano/Jazz Theory*
Michael Hyman, *Jazz Drumset*
Samir Kambarov, *Jazz Improvisation*
John La Barbera, *Jazz Composition & Arranging*
Diego Lyra Medeiros, *Jazz Arranging*
Jerry Tolson, *Jazz History & Styles*
Michael Tracy, *Jazz Saxophone*
Craig Wagner, *Jazz Guitar*
Tyrone Wheeler, *Jazz Bass*

Music Education/Teacher Certification
Amy Acklin
Robert Amchin
Randi Bolding
Deborah Dunn
Doug Elmore
Amy Ensel
Pamela Fleitz
Sidney King
Jerry Tolson

Music History & Literature
Caroline Ehman
Matilda Ertz
Jean Hutchinson
Sean Mulhall
Steve Noble
Allison Ogden
Jennifer Potochnic
Seow-Chin Ong
Michael Ramach
Christopher White

Music Theory
Chris Fitzgerald
Rebecca Jemian
Stephen Mattingly
Mark Yeary

Music Therapy
Darcy DeLoach
Petra Kern
Cheryle Lawrence
Adrienne Steiner

Brass, Percussion & Woodwinds
Gregory Byrne, *Percussion*
Don Gottlieb, *Flute*
Bruce Heim, *Horn*
Kathleen Karr, *Flute*
Matthew Karr, *Bassoon*
Mark Lynn, *Trumpet*
Clinton McCanless, *Euphonium/Tuba*
Adam McCord, *Saxophone*
Matthew Nelson, *Clarinet*
Jennifer Potochnic, *Oboe*
Brett Shuster, *Trombone*
Dick Sisto, *Vibraphone*
Michael Tunnell, *Trumpet*

Keyboard
Dror Biran, *Piano/Piano Ensemble/Piano Literature*
Shawn Brock, *Piano Technology*
Karen Griffin, *Class Piano*
Naomi Oliphant, *Piano/Piano Ensemble*
Natalie Rahn, *Class Piano*
Krista Wallace-Boaz, *Piano/Piano Pedagogy*

Strings
Sidney King, *Double Bass*
Brittany MacWilliams, *Violin & Viola*
Stephen Mattingly, *Guitar*
Carol McClure, *Harp*
J. Patrick Rafferty, *Violin*
Paul York, *Cello*

Voice
Emily Albrink, *Soprano*
Amanda Boyd, *Soprano*
Deborah Dierks, *Vocal Coach*
Chad Sloan, *Baritone*
Edith Davis Tidwell, *Soprano*
Daniel Weeks, *Tenor*

Dance
Theresa Bautista
Cynthia Bronner
Chuck Bronson

The University of Louisville surpassed its $1 billion *Charting our Course* campaign goal.

A very special THANK YOU to the over 2,000 alumni and friends of the School of Music who, through collective generosity, contributed nearly $17 million for the benefit of our outstanding students, faculty, and programs during this ambitious campaign, July 1, 2006–June 30, 2014.

We also would like to thank our donors whose gifts to the School of Music qualified for 1798 Society recognition for the academic year beginning July 1, 2013 and ending June 30, 2014.

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We would like to recognize those gifts made in honor of or in memory of School of Music faculty, alumni, and friends this academic year, beginning July 1, 2013 and ending June 30, 2014.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Bruce Heim, *horn*

with

Dror Biran, *piano*
Jennifer Potochnic, *oboe*

Faculty Artist Recital

Sunday Afternoon
September 7, 2014
3:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this afternoon.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

Take a Seat Scholarship Campaign: An investment in the future of music

Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Sonata for Horn and Piano, Op. 17 — Ludwig van Beethoven (1770-1827)
- I. Allegro moderato
- II. Poco adagio, quasi andante
- III. Rondo: Allegro moderato

Elegy for Mippy I (1948) — Leonard Bernstein (1918-1990)

Sonata X (1991) — Carlos Arroyo (b. 1964)
- I. 𝅗𝅥 = 60
- II. ♩ = 50
- III. Palmas. ♪ = 184
- IV. ♪ = 240

INTERMISSION

Trio for Piano, Oboe, and Horn in A Minor, Op. 188 (1886) — Carl Reinecke (1824-1910)
- I. Allegro moderato
- II. Scherzo. Molto vivace
- III. Adagio
- IV. Finale. Allegro ma non troppo

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Monday, September 8 - 10:00am (Comstock Concert Hall)
Masterclass: Ana Vidovic, guitar

Monday, September 8 - 7:00pm (Bird Recital Hall)
Guest Artists: Aebersold Jazz Quartet

Wednesday, September 10 - 8:00pm (Comstock Concert Hall)
Guest Artist: Jason Crafton, trumpet

Friday, September 12 - 8:00pm (Comstock Concert Hall)
Tribute & Memorial Concert for Melvin Dickinson

Sunday, September 14 - 3:00pm (Bird Recital Hall)
Faculty Artist: J. Patrick Rafferty, violin

Sunday, September 14 - 3:00pm (Comstock Concert Hall) $
Speed Concert Series: Silent Film & Organ - Speed Concert Series events are $10 for members of the Speed Museum, $15 at the door for non-members and $5 for students. Information at 502.634.2700.

Sunday, September 14 - 7:00pm (Bird Recital Hall)
World Music Series: Salaam

Sunday, September 14 - 7:30pm (Comstock Concert Hall)
University Chorus, Collegiate Chorale & Cardinal Singers

Monday, September 15 - 8:00pm (Comstock Concert Hall)
Guest Artist: Ryan Gardner, trumpet

Friday, September 19 - 3:00pm (Bird Recital Hall)
Guest Artists: Stiletto Brass Quintet

Sunday, September 21 - 3:00pm (Comstock Concert Hall) $
Music eX Series: Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

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Jamey Aebersold Quartet

September 8, 2014

Bird Hall

1) Au Praviu
2) September in the Rain
3) Lament
4) Midnight Waltz
5) My One and Only Love
6) Camel Walk
7) Falling in Love with Love
8) Remember April

2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Jason Crafton, *trumpet*

with

David Ball, *trombone & euphonium*
Richard Masters, *piano*

Guest Artist Recital

Wednesday Evening
September 10, 2014
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Divertimento for Trumpet, Trombone and Piano (1946) — Boris Blacher (1903-1975)

Exigencies (2014) — Kent Holliday (b. 1940)

World Premiere

BRIEF PAUSE

Trio for Trumpet, Trombone and Piano (2014) — T. L. Mainland

World Premiere

Grand Duo — Eric Lyon (b. 1962)

Cousins — H. L. Clarke (1867-1945)

ARTIST BIOGRAPHIES

Jason Crafton is Assistant Professor of Trumpet at Virginia Tech, where he teaches studio trumpet and directs both of the department's large jazz ensembles. Prior to this appointment he held positions at Texas A&M University-Kingsville and North Central Texas College. In addition, he has presented recitals, clinics and master classes at the University of Virginia, the Colorado All-State Music Festival, University of Akron, Texas State University, the Shanghai Community International School, and the "Hindemithon" festival at William Paterson University.

Crafton holds a doctorate in music from the University of North Texas where he was a student of Keith Johnson. He also holds degrees from the University of Northern Colorado and Drake University, having studied with Robert Murray and Andrew Classen. He has undertaken additional studies with Adam Gordon (baroque trumpet), John Holt and John D'earth.

As a performer he has appeared professionally with a wide variety of ensembles, including the Roanoke Symphony, Opera Roanoke, Ash Lawn Opera (VA), Shenandoah Symphony, Shenandoah Valley Bach Festival, Des Moines Metropolitan Opera, Cheyenne Symphony, Wyoming Symphony, Mannheim Steamroller, Bigfork Summer Playhouse, Dallas Wind Symphony, and Dallas Opera. These experiences have been augmented by the opportunity to perform, record, and tour with the North Texas Wind Symphony and University of Northern Colorado's Jazz Lab Band One. He can be heard on numerous recordings on the Mark and GIA labels, including over a dozen releases by the North Texas Wind Symphony and four volumes of Teaching Music Through Performance in Band.

David Ball is an Assistant Professor of Music at Concord University in Athens, West Virginia. He serves as the Director of Bands where he conducts the marching, pep, jazz and concert bands; teaches individual applied lessons for brass instruments in addition other courses in music. David has spent the past three summers with the Ohio Light Opera at the College of Wooster and can be heard on the Albany, Chandos, and Polyphonic record labels. He is a founding member of Spark Brass and can be followed at www.sparkbrass.com.

David holds degrees in trombone and euphonium performance from the University of Minnesota – Twin Cities; the Royal Northern College of Music in Manchester, England; and Virginia Tech.

Praised by critics as "extraordinary" (The DCist) and "astounding" (CVNC), **Richard Masters** is a soloist, opera coach, chamber musician and orchestral pianist based in Blacksburg, VA, where he recently joined the faculty at Virginia Tech.

Significant collaborations include concerts with baritone Donnie Ray Albert, mezzo-soprano Kathryn Findlen, mezzo-soprano Barbara Conrad, and many others. He has appeared with former Boston Symphony principal trombonist Norman Bolter, former Juilliard String Quartet violinist Earl Carlyss, saxophonist Harvey Pittel, and under the baton of Lorin Maazel. Dr. Masters has performed solo, chamber and vocal recitals throughout the U.S. and in Europe.

As a solo pianist, Dr. Masters plays a wide variety of standard and non-traditional repertoire, including contemporary pieces written for or commissioned by him. A strong proponent of contemporary American composers, he has performed world premieres of pieces by Kenneth Frazelle, Christopher Ozley, and others. He is an enthusiastic performer of the Great American Songbook: at a recent recital, he revived the virtuoso song transcriptions of mid-20th century cocktail pianist Cy Walter; a close friend of Walter's described the performances as "damn[ed] good," saying that it was the first time since Walter's death that he had been so moved by a rendition of the transcriptions.

Recent performances include presentations of Kenneth Frazelle's song cycle "Songs in the Rear View Mirror" throughout Texas and North Carolina, as well as a performance at Carnegie Hall's Weill Recital Hall in the spring of 2013. At that concert, he gave the world-premiere of Frazelle's solo piano work "The Book of Blue Flowers."

His writings include an in-progress biography of the American pianist and Debussy specialist George Copeland. An article on the history of accompanying appeared in the February/March 2011 issue of American Music Teacher.

Dr. Masters holds degrees from the Eastman School of Music (DMA), the Juilliard School (MM) and the University of Colorado at Boulder (BM).

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UNIVERSITY OF LOUISVILLE.

SCHOOL OF MUSIC

Thursday, September 11, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

The Winter's Passed — Wayne Barlow (1912-1996)

Mitchell Rollins, *oboe*
(student of Jennifer Potochnic)
John Combs, *piano*

Concerto pour guitare et petit orchestre — Heitor Villa-lobos (1887-1959)
Excerpts from: I. Allegro preciso
II. Andantino e Andante et Cadenza
III. Allegro non troppo

Alberto Abril, *guitar*
(student of Stephen Mattingly)
Hannah Parker, *piano*

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UNIVERSITY OF
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SCHOOL OF MUSIC

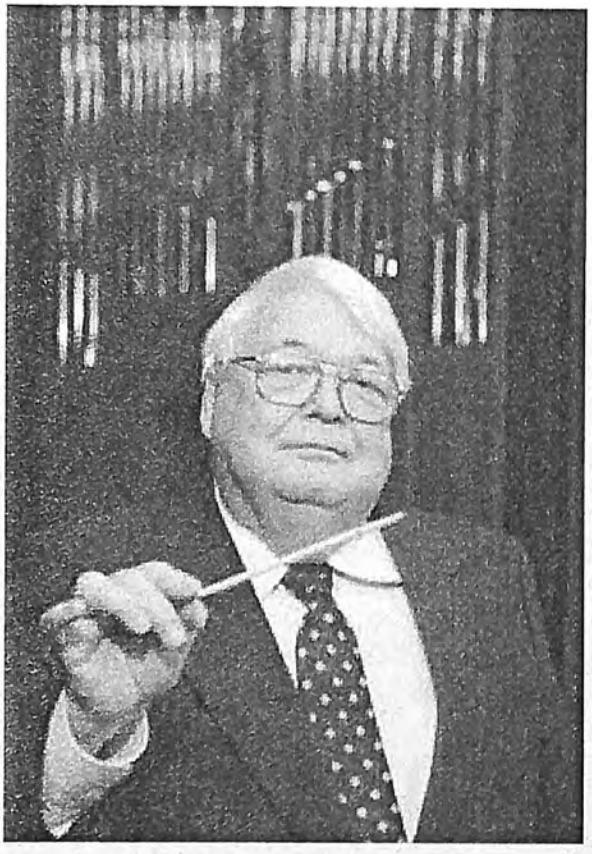
presents

An Organ Recital Honoring

MELVIN DICKINSON

(1936-2014)

University of Louisville Faculty Member 1961-2001



Friday Evening
September 12, 2014
8:00 p.m.
Comstock Concert Hall

PROGRAM

Prelude and Fugue in C Major — Johann Ludwig Krebs (1713-1780)

Margaret Dickinson

Prelude and Fugue in E Major — Camille Saint-Saens (1835-1921)

Roland Herzel

Prelude and Fugue in E Minor, BWV 548 — Johann Sebastian Bach (1685-1750)

Glenna Armstrong Metcalfe

Two Chorale Preludes — Johann Sebastian Bach
"Wir glauben all' an einen Gott", BWV 765
"Durch Adam's Fall", BWV 705

Philip Hines

Two Chorals — Jehan Alain (1911-1940)

Lisa Lewis

Carillon, Opus 31 — Louis Vierne (1870-1937)

David Pilkinton

Sonata in D Minor, Opus 30 — Gustav Merkel (1827-1885)
Allegro moderato

Margaret Dickinson & Glenna Metcalfe

The title page of this sonata lists "for four hands". Melvin and Margaret often performed this sonata together and on the front cover of their score stating "zu vier Händen", Melvin had added the words "and four feet and twenty toes!" (Typical Melvin humor and accuracy!)

Symphony No. 6 — Charles Marie Widor (1844-1937)
Allegro

Timothy Baker

A collection box will be located in the lobby. All donations in memory of Melvin Dickinson are welcome and will be allocated to the Melvin D. Dickinson Scholarship Award Fund.

ABOUT THE ARTISTS

Margaret Dickinson is a graduate of the Oberlin Conservatory of Music and the Ohio State University. She and Melvin Dickinson met as Fulbright Scholars in Germany, studying with the famous Bach organist, Helmut Walcha. They were married in 1961 and founded the Louisville Bach Society in 1964. Professor Dickinson taught organ, church music, Bach seminars, and early on even theory in his 40 years at the University of Louisville. During this time, Margaret taught church service playing and harpsichord literature at the collegiate level and organ in the preparatory department. She was also Director of Music, Outreach, and Communications at Calvary Episcopal Church for 48 years, with Melvin joining her as choir director for the last 33 years. They were named Musicians Emeriti in 2013. She served as rehearsal accompanist and continuo player, as well as organ soloist, for the Louisville Bach Society for all 47 years of its tenure. Although Margaret was not Melvin's student, she and he enjoyed a collegial relationship that was both beneficial and special. They both agreed that playing for each other and surviving the friendly criticism that evolved was the best (and most difficult) way to prepare for performances. Margaret maintains that if you could survive playing for Melvin, the ensuing performance had to be a breeze! She is sure all his students agree! He was a careful and meticulous teacher and performer who never let a student get away with anything, all the while maintaining a cheerful and caring attitude and a wonderful sense of humor with a very sharp wit. He is deeply missed on all levels.

Roland Herzel is a University of Louisville School of Music graduate, completing his Master of Music degree under Professor Dickinson in 1967. His undergraduate work was with Professor Robert Anderson at Southern Methodist University. Roland began his organ training with Melvin Dickinson in 1961. He holds CAGO and AAGO certificates and is currently Registrar of the Lexington AGO chapter. He is in his 45th year as organist at South Frankfort Presbyterian Church.

Glenna Metcalfe currently teaches at Royal Spring Middle School in Georgetown, KY, serves as Minister of Music at Faith Baptist Church, and works as the accompanist with the Georgetown Community Singers. She is known to Kentucky audiences as an organ recitalist and accompanist. Glenna received a Master of Music degree from the University of Louisville where she studied with Melvin Dickinson and earned her Bachelor of Arts degree from Georgetown College under Daniel Tilford. She resides in Georgetown with her husband, Robert, and their three daughters.

Timothy Baker has a Bachelor of Music Degree in Organ Performance from the University of Louisville where he studied with Melvin Dickinson. As a young teenager, he eagerly began organ study with Margaret Dickinson. He is presently Organist for Harvey Browne Presbyterian Church, as well as for St. Raphael and St. Frances of Rome Catholic Churches. He is President of the William Bauer Foundation at Memorial Auditorium and is a member of the Adjunct Faculty at Bellarmine University where he teaches organ. He performs regularly with the Louisville Chorus, Youth Performing Arts Vocal Department, and the Bellarmine Choral Department.

Lisa Lewis is a graduate of the University of Louisville where she studied organ with Melvin Dickinson and earned Bachelor and Masters of Music degrees in Organ Performance. She is a frequent recitalist in the Louisville area on organ, harpsichord, and piano. She has also played organ recitals on the historic Schnitger organ in Stade, Germany, and on the Clicquot organ in Souvigny, France. Lisa Lewis is Organist and Choirmaster at Saint Luke's Episcopal Church, Anchorage, a post she has held since 1984. She oversees a concert series featuring a new tracker organ built by Martin Passi and installed at Saint Luke's in March of 2013.

Philip "Pip" Hines studied organ with Professor Melvin Dickinson as well as conducting, theory, and music history with other music school faculty while earning a B. A. and M. S. at the University of Louisville in the late 1970's and early-mid 1980's. At Professor Dickinson's recommendation, Hines was hired as part-time organist by the Church of the Holy Spirit in Louisville in November 1976. Hines has remained at the church in various music and worship roles ever since. He became full-time Director of Music and Organist in August 1990. He is a past Dean of the Louisville Chapter American Guild of Organists.

The Reverend **David Pilkinton** is the Associate Pastor and Director of Music and Fine Arts at First Christian Church (Disciples of Christ) in Shelbyville. He and his wife, Florence, have two children, Marjorie and Maureen. David studied with Melvin Dickinson from 1975 to 1979. Professor Dickinson was teaching at Saint Francis in the Fields Episcopal Church and asked David to give another student, Florence Goh, a ride to the church. He played for their wedding in 1979!!! The Vierne work we will this evening was the first French piece that he taught to David.

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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

J. Patrick Rafferty, *violin*

with

Dror Biran, *piano*

Faculty Artist Recital

Sunday Afternoon
September 14, 2014
3:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!

WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Sonata for Piano and Violin in E Minor, KV 304 — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Tempo di Menuetto

Rondo in C Major for Violin and Piano, KV 383 — Wolfgang Amadeus Mozart

Suite No. 2 for Solo Violin (2014) — J. Patrick Rafferty (b. 1497)
1. Fire
2. Air
3. Metal

INTERMISSION

Sonata for Violin and Piano (1943) — Aaron Copland (1900-1990)
- Andante semplice
- Lento
- Allegro giusto

Hoe-Down from *Rodeo* — Aaron Copland
Arranged by the composer for violin and piano

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Sunday, September 14 - 7:00pm (Bird Recital Hall)
World Music Series: Salaam

Sunday, September 14 - 7:30pm (Comstock Concert Hall)
University Chorus, Collegiate Chorale & Cardinal Singers

Monday, September 15 - 8:00pm (Comstock Concert Hall)
Guest Artist: Ryan Gardner, trumpet

Friday, September 19 - 3:00pm (Bird Recital Hall)
Guest Artists: Stiletto Brass Quintet

Sunday, September 21 - 3:00pm (Comstock Concert Hall) $
Music eX Series: Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Sunday, September 21 - 7:30pm (Comstock Concert Hall)
University Symphony Orchestra & Wind Ensemble

Monday, September 22 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Wednesday, September 24 - 8:00pm (Comstock Concert Hall)
Guest Artist: Jason Dovel, trumpet

Monday, September 29 - 7:00pm (Bird Recital Hall)
University Faculty Jazz Ensemble

Monday, September 29 - 8:00pm (Comstock Concert Hall)
University Community Band

Thursday, October 2 - 8:00pm (Comstock Concert Hall)
University Symphonic Band & Chamber Winds Louisville

Saturday, October 11 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

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University of Louisville School of Music
World Music Concert Series
September 14, 2014

Salaam

Music of the Middle East

Jajouka (Berber music from Morocco)
Ya Rayah (Algeria)
Parfum du Gitane (Tunisia)
Lamma Bada (Andalusia)
Tala'at Ya Mahla Nurha - Zourouni (Egypt)
Aziza (Egypt)
'Ala Dalona - Ramallah (Palestine)
Sellefeena (Syria)
Arazbar (Ottoman)
Kasap Havasi (Turkey - Greece)
Fog el Nakhl (Iraq)

- Intermission -

Rast Saffari (Salaam)
Awakening (Salaam)
Iraqi-American Blues (Salaam)
Taal'aa Min Bayt Abouha (Iraq)

"Salaam" is the Arabic word for "peace". The ensemble, Salaam, explores a cultural mosaic of music from countries of the Middle East and North Africa. Their innovative arrangements, improvisations, and compositions reflect the traditional styles of these countries as well as the band's fresh interpretations. Their musical goal is to bring the beauty of other cultures to children and adults alike.

Tim Moore grew up in the Midwest, and began playing drums at the age of 11. A natural percussionist, he began performing with different groups early on, gaining experience in a variety of genres including jazz, blues, salsa and rock. After earning a computer science degree from Indiana University in 1989, he worked on the East and West Coasts as a computer programmer, but in 1993 he left that world in order to devote himself to music. In his quest to become a better, more diverse musician, he began learning rhythms and instruments from around the world, eventually bringing his focus to Middle Eastern percussion. He has studied Arabic percussion with Wessam Ayoub, Sattar Al Saadi, Lateef Al 'Abeedi, N. Scott Robinson, and Mohammed Khalil Salih. Tim plays the dumbek, riqq, naqqarat, bendir, tabl and zanbur, as well as drum set, bass and guitar.

Dena El Saffar, of Iraqi and American heritage, was exposed to Arabic music in the suburbs of Chicago, where she grew up attending Iraqi gatherings with her family. She began learning the violin at the age of six. At age 17, completely engaged in classical music, she accompanied her father to Baghdad and became enchanted by the music of Iraq and the Middle East. In 1993, while obtaining a classical music degree from Indiana University, she founded the group Salaam, a Middle Eastern music ensemble which has performed throughout the United States. She has studied with Hamid Al-Saadi, Munis Sharifov, Mohammed Gomar and Anwar Abudragh, and has performed with the Master Musicians of Jajouka, Youssou N'dour and the National Arab Orchestra. Dena plays the viola, violin, joza and 'oud, and continues to play Classical music. She has appeared as a guest artist on numerous recordings.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *Conductor*

COLLEGIATE CHORALE

Kent Hatteberg, *Conductor*

and

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall
Sunday Evening
September 14, 2014
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Jubilate Deo (Benedictus sit Deus. KV 117) — Wolfgang Amadeus Mozart (1756-1791)

Elliot Eckel, *piano*

Chi salirà per me — Giaches De Wert (1535-1596)

Home on the Range — Daniel Kelly, arr. Mark Hayes (b. 1953)

DaEun Ahn, *oboe*
Elliot Eckel, *piano*

Alleluia — Amy F. Bernon (b. 1967)

Madeleine West, Alex Hamilton, *soloists*
Tanner Leonardo, *tambourine* Joseph Beeber, *djembe*
Justin Preher, *woodblock* Anna Gullion, *djembe*

CARDINAL SINGERS

Gaudeamus omnes in Domino — William Byrd (1540-1623)

Denn er hat seinen Engeln befohlen — Felix Mendelssohn (1809-1847)

Pater noster — Alejandro D. Consolacion II (b. 1980)

Sarah Tubbesing, Emily Yocum, *soloists*

Blackbird/I Will — John Lennon/Paul McCartney (1940-1980) (b. 1942), arr. Jonathan Rathbone (b. 1957)

Camptown Races (1850) — Stephen Foster, arr. Jack Halloran (1826 - 1864) (1916-1997)

Ride the Chariot — Spiritual, arr. Moses Hogan (1957-2003)

Emily Yocum, *soloist*

University Chorus

Bomi Lee, *director*

Sarah Tubbesing, Andrew Wheaton, Lydia Cox, Hyunjin Kwak, *graduate assistants*

Soprano I
Laura Bower
Sidney Farmer
Nala Kathleen Johnson
Jessica Kingery
Haley Massad
Emma Powers
Ashley Sonne
Sarah Tubbesing*

Soprano II
Lydia Cox*
Kim Fusting
Treneese Hughes
Kristy Klaben
Lydia McCracken
Colleen McDonald
Kelly Morgan
Kaitlyn Roehrig
Hannay Shafer
Madeleine West

Tenor I
Douglas Bower
Dahkota Bungcayao
Dylon Crain#

Tenor II
Jackie Cluxton
Cullen Edwards
Jamie Monck
Andrew Wheaton*

**graduate student*
#guest performer

Alto I
Kelly Anderson
Bailey Carter
Amelia Ehmling
Holly Hankin
Madelyne Johnson
Sidney Moss
Alexis Ruffner
A'Marie Rust
Rowan Schaefer
Mollie Stephens
Lucy Torpey
Mea Ward
Bethany Wilker
Madeline Witcher
Gina Woods

Alto II
Patricia M. Edison
Hyunjin Kwak*
Heidi Urban
Rachel Vaughan

Bass I
Ibosh Chertmanov
Seon Hwan Chu
Elijah Jones
Ray Powell
Cory Sams
Justin Sierkowski

Bass II
John Combs#
Alex Hamilton
Stephen Jones
Reed Mills#

COLLEGIATE CHORALE

Three motets, opus 38 — Charles Villiers Stanford (1852-1924)
- I. Justorum animae
- II. Coelos ascendit
- III. Beati quorum via

Ave maris stella — Trond Kverno (b. 1945)

Ave maris stella — Edvard Grieg (1843-1907)

Daniel, Daniel, Servant of the Lord — Spiritual, arr. Undine S. Moore (1904-1989)

Ricky Lynn Case II, Jon Gentry, *soloists*

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Tera Pierce
Erin Shina
Sarah Tubbesing*
Emily Yocum

Soprano 2
Won Joo Ahn
Lydia Cox*
Jody McCaffery
Anna Rittenhouse

Tenor 1
Clayton Edwards
Brytner Evangelista*
Cody Martin
Jeffrey Moore

Tenor 2
Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Blake Wilson

Alto I
Megan Durham
Sara Kim
Bomi Lee#
Elizabeth Smith

Alto 2
Amy Clay
Macy Ellis
Hyunjin Kwak*
Maria Miller

Bass 1
Bradley Detro
Jon Gentry
Alex Kapp
Ethan James McCollum
Nathan Yothers

Bass 2
John Combs
Elliot Eckel
Tyler Hudson
Kyle King
Reed Mills

**graduate student*
#UofL faculty

Collegiate Chorale
Kent Hatteberg, *director*

Soprano I
Maria Franxman
Jeannie Hankins
Audrey Manis
Tera Pierce
Erin Shina
Sarah Tubbesing*
Shannon Winter
Emily Yocum

Soprano II
Lydia Cox*
Danielle Curtsinger
Megan Easton
Isabella Henley-Brunton
Lora Lambert
Jody McCaffery
Jessica Pouranfar
Anna Rittenhouse
Madison Whelan

Tenor I
Ricky Lynn Case II
Clayton Edwards
Foster Lucas
Kyle McCammon
Jeffrey Moore
Sam Soto

Tenor II
Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Isaiah Hein
Ricky Howsare
Taehoon Lee
Hunter Ruhl
Andrew Wheaton*
Blake Wilson

Alto I
Uadani Buttó
Paige Harpring
Krista Heckmann
Sara Kim
Emily Lobeck
Maria Miller
Lauren Montgomery
Katie Olsen
Elizabeth Smith
Mallory Taylor

Alto II
Macy Ellis
Chelsey Jackson
Hyunjin Kwak*
Elayne Parrish
Mckenzie Peay
Grace Robertson
Erica Rust
Morgan Smallwood
Hannah Weitlauf

Bass I
Jailon Chism
Christopher Deaton
Jon Gentry
Alex Kapp
Ethan James McCollum
Jesse Abraham Patrick
Jesse Renn
Garrett Weeks

Bass II
Philip Clemons
John Combs
Elliot Eckel
Tyler Hudson
Kyle King
Reed Mills
Nathaniel Mo
Matt Pennington
Matt Wetmore*

**graduate student*

University of Louisville

University Chorus, Cardinal Singers, and Collegiate Chorale

Sunday, September 14, 2014

Texts, Translations, and Notes

Tonight's concert features the three mixed choruses of the School of Music Choral Department in their opening performances of the 2014-2015 academic year. The **University Chorus** is comprised of voice, piano, guitar, composition, jazz, and music therapy majors as well as non-music majors. The conductor of the **University Chorus** is Bomi Lee, who completed her master's degree in choral conducting at the University of Louisville in May 2011, and is in her fourth year on the University of Louisville faculty as Associate Director of Choral Activities. Assisting Ms. Lee in the University Chorus are graduate conducting students Sarah Tubbesing, Andrew Wheaton, Lydia Cox, and Hyunjin Kwak. Ms. Tubbesing and Ms. Cox received their undergraduate degrees from the University of Louisville. Mr. Wheaton holds degrees in Music Theory from McGill University in Montreal and in Music Education from the University of Louisville. Ms. Kwak received her undergraduate degree from Seoul Presbyterian College and Seminary in Seoul, South Korea.

The **Collegiate Chorale**, conducted by Dr. Kent Hatteberg, is the premier choral ensemble of the School of Music. The **Chorale** performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. The **Chorale** also performed at the National Choral Conductors Organization (NCCO) National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). They collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works with orchestra. Most recently they performed Ludwig van Beethoven's Symphony No. 9 with the Louisville Orchestra in April 2014, Benjamin Britten's *War Requiem* with the Choral Arts Society in April 2013, and Carl Orff's *Carmina Burana* with Orchestra Kentucky in Bowling Green in February 2013. They will perform Carl Orff's *Carmina Burana* with the Louisville Orchestra in October.

The **Cardinal Singers**, conducted by Dr. Hatteberg, is the School of Music's chamber choir. *Musica Mundi*, an organization that sponsors numerous international choral festivals and competitions, has compiled a World Ranking List of the top 1000 choirs from over 3000 choirs that have competed at such events. After assigning point values to choirs based on diplomas awarded and category placement, *Musica Mundi* has ranked the **Cardinal Singers** second internationally among all choirs and first in the category of chamber choirs. (www.interkultur.com)

The **Cardinal Singers** won the Grand Prize at the 2013 Yeosu (Korea) International Choir Competition & Festival, and Kent Hatteberg won the outstanding conductor award of the competition. The **Singers** won the Hội An Choir Prize at the 3rd Vietnam International Choir Competition 2013 in Hội An, Vietnam. They represented the United States at the U.S./Cuba Choral Symposium in Havana, Cuba in May 2012. They performed at three competitions in Germany in June 2011. At the Harmonie Festival in Linden-Holzhausen they won the "Prize of the Chancellor of the Federal Republic of Germany" for the best choir in all categories in Concert Marquees A and B. They also won a special prize for the outstanding interpretation of a work from the Renaissance period (Victoria's Sanctus from the *Missa de profunctis*). At the 12th International Chamber Choir Competition in Marktoberdorf, they received second prize and also won a special prize: the Gustave Charlier-Anna Maroye-Prize for the best interpretation of a sacred work (Salve Regina by Herbert Howells). At the 9th Internationale Chortagen in Mainhausen they won the top prize for receiving the highest score of any choir among all categories.

The **Cardinal Singers** performed at the National Convention of the American Choral Directors Association (ACDA) in Dallas in March 2013. They performed at the ACDA Southern Division Convention in Winston-Salem, NC in March 2012 and at the National Choral Conductors Organization (NCCO) National Convention in Ft. Collins, CO in November 2011. They performed feature concerts at the Taipei (Taiwan) International Choral Festival and at the Beijing (China) International Choral Festival in the summer of 2010. The **Singers** won the Grand Prix in both of their categories at the World Choir Championships in South Korea in July 2009. They

performed in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City and served as the seminar choir for the graduate student national conducting competition. They were featured in the Headliner Concert at the 2008 ACDA Southern Division Convention. In July 2007 the **Singers** toured in Latvia, Lithuania, Sweden, and Estonia, where they performed at the "Voices of the Baltics" Multi-cultural Choral Conference. They won third prize in three categories at the Tolosa (Spain) Choral Contest in November 2006. They performed at the 7th World Symposium on Choral Music in Kyoto, Japan in August 2005. They won first prize and the *Preis des Bundestagspräsidenten der Bundesrepublik Deutschland* for the highest score of all choirs (a perfect 25) at the Harmonie-Festival in Lindenholzhausen in May 2005, and won a special prize for the outstanding interpretation of a world premiere: *Laudate pueri, Dominum* by Vytautas Miškinis. The **Singers** won second prize at the International Chamber Choir Competition in Marktoberdorf, Germany in May 2005, and Kent Hatteberg was named winner of the Marie Straecker-Daelen Prize: the conductor's prize for the best interpretation of a contemporary choral work (*Ich bin das Brot des Lebens* by Wolfram Buchenberg). In July 2004 they competed in the International Choir Olympics in Bremen, Germany, where they won first place in the Chamber Choir Category, first in the Spiritual/Gospel Category, and fourth in *Musica Contemporanea*. In 2003 they received two Gold Diplomas in the Third International Johannes Brahms Choral Competition in Wernigerode, Germany, where they placed third in the Chamber Choir category and were category winners in the Spiritual/Gospel category. They were featured at the ACDA Southern Division Convention in Nashville, TN in February 2004 and at the KMEA State Conference in February 2006.

Selections by the University Chorus

Jubilate Deo (Benedictus sit Deus, KV 117) — Wolfgang Amadeus Mozart

Mozart composed *Benedictus sit Deus* at the age of twelve for the offertory on Trinity Sunday. It was performed at the Waisenhaus Church in Vienna in 1768. The piece is constructed in the style of an Italian *sinfonia*, with two lively outer choral movements and a middle movement for soprano soloist. *Jubilate Deo* is the last choral movement of the piece, and is accompanied by bustling violin figures. Set for four-voice choir, it opens with a grand C major chord, and then all parts share the fanfare-like theme. This piece has a Classical structure, with key changes to the dominant key of G and the relative minor key of A minor. Mozart pays homage to Handel by using a rhythmic pattern from the *Hallelujah Chorus* in *Messiah*, which can be heard near the end of the piece.

Jubilate Deo omnis terra.	*Make a joyful noise unto God, all ye lands.*
Psalmum dicite nomini ejus	*Sing forth the honor of his name,*
date gloriam laudi ejus.	*make his praise glorious.*

Chi salirà per me — Giaches De Wert

Franco-Flemish composer Giaches De Wert was taken to Italy as a child to sing in the chapel of Maria di Cardona in Avellino, and he spent the rest of his life working and composing in Italy. He was best known to his contemporaries as a composer of late Renaissance madrigals, of which he wrote some 230 published in 16 separate volumes. He was highly praised by contemporary musicians such as Giovanni Pierluigi da Palestrina, Thomas Morley, and Claudio Monteverdi.

The text of *Chi salirà per me* is taken from the well-known Italian epic poem *Orlando Furioso* by Ludovico Ariosto, one of the more successful works in all of Italian literature, and a favorite of many Italian composers. Even though Wert was famous for his mastery of contemporary/virtuoso writing in madrigals, he intentionally used restrained imitations in a setting of simple and cheerful style; consequently, it became one of the most beloved songs for many madrigal singers in Europe.

Chi salirà per me, Madonn', in cielo	*Who will ascend for me, my lady, into heaven*
A riportarn 'il mio perdut 'ingegno	*to bring back thence my lost mental powers,*
Che, poich 'uscì da' bei vostr 'occh 'il telo	*which, since that shaft shot by your lovely eyes*
Che 'l cor mi fiss, ogn 'or perdendo vegno?	*pierced my heart, I continue losing every hour?*
Nè di tanta iattura mi querelo,	*Yet of such misfortune I do not complain,*
Purchè non cresca ma stia a questo segno;	*if it does not increase but at this measure stays;*
Ch 'io dubito se più si va scemando	*for I fear that if my powers diminish any more*
Che stolto me n 'andrò per 'l mond' errando.	*I shall quite witless wander through the world.*

Home on the Range

Daniel Kelly, arr. Mark Hayes

Mark Hayes is an internationally known and award-winning composer, arranger, concert pianist, and conductor with over 1000 publications in print. He earned a Bachelor of Music degree in piano performance *summa cum laude* from Baylor University in 1975. He has conducted the SWACDA and MCDA Community and Church Honor Choir, and served as guest conductor at Carnegie Hall, featuring his *Te Deum* and *Magnificat*. In 2010, Baylor University Center for Christian Music Studies awarded him the Award for Exemplary Leadership in Christian Music. He conducted the world premiere of *The American Spirit*, his work for chorus, orchestra, and narrator, at the Lincoln Center in May 2011, and the world premiere of his *Requiem* in the Lincoln Center in May 2013. In addition to his involvement in the sacred and secular choral music fields, Hayes is increasingly sought after as an orchestrator and record producer. He is a recurring recipient of the Standard Award from ASCAP, and his album, *I've Just Seen Jesus*, received the Dove Award, the equivalent to a Grammy in gospel music. He is also a co-creator of a multi-level piano method series designed for young church pianists. To further educate and encourage new arrangers and composers, he served as an adjunct composition instructor at Midwestern Baptist Theological Seminary in Kansas City, Missouri from 1991-1993.

Most people believe that *Home on the Range* is one of America's traditional folksongs, but it was actually written by an identified composer. A printed version was found in 1873 with words by Brewster M. Higley, a doctor in Kansas, and music by Daniel Kelly. Its popularity spread far and wide, and finally it became the state song of Kansas in 1947.

The performance this evening features oboist DaEun Ahn, a junior at Ballard High School. The solo in this arrangement was originally written for harmonica.

Home, home on the range,
Where the deer and the antelope play,
Where seldom is heard a discouraging word
and the skies are not cloudy all day.

O give me a home where the buffalo roam
and the deer and the antelope play,
Where seldom is heard a discouraging word
and the skies are not cloudy all day.
Home on the range.

Alleluia

Amy F. Bernon

Amy Feldman Bernon was born and raised in Syracuse, New York. She received her Bachelor's degree from the Hartt School and Master's degree from Yale University School of Music. She studied composition with Martin Bresnick, Robert Carl, Jacob Druckman, and Libby Larsen, among others.

Amy F. Bernon has taught music at The Taft School in Watertown, CT and at the Buckingham Browne and Nichols School in Cambridge, MA. She is the founding director of the Alamanda Women's Choir and former director of the Litchfield County Children's Choir. For several years, Amy served as the Connecticut ACDA Repertoire & Standards chairperson for children's choirs.

Alleluia is a joyful and energetic piece performed with percussion instruments, which add exciting momentum and feature opportunities for improvisation. The vocal ostinatos and layering build up as the music progresses. It is a fun piece to perform, and at the same time is helpful for practicing various rhythmic patterns. The fast tempo requires a solid rhythmic sense along with understanding of intervals to stay in tune.

Alleluia.

Selections by the Cardinal Singers

Gaudeamus omnes in Domino — William Byrd

Despite the difficulties of living as a devout Catholic during the suppression of Catholicism in England, William Byrd found great opportunities as a composer of both secular and sacred music. His gift of writing sacred polyphony, consort songs, and keyboard music kept him financially successful. Byrd's patrons included Queen Elizabeth I (he was supported by the crown until the succession of James I in 1603) and many influential nobles, many of whom were "closet" Catholics themselves. Although Byrd had published some of his music early in his career—in 1575 he and his mentor Thomas Tallis brought out a collection of Latin motets—it wasn't until the late 1580s that Byrd made serious efforts to get large amounts of his music published. In the 1590s Byrd began a project of writing music specifically for Catholic services. Fifteen years later, the *Gradualia ac cantiones sacrae* was published, which contained a set of Mass propers for the major feasts of the church year along with music for Marian feasts and Marian votive Masses. This is the source of *Gaudeamus omnes in Domino*, published in 1605, and composed for All Saints Day.

Gaudeamus omnes in Domino,	*Let us all rejoice in the Lord,*
diem festum celebrantes,	*celebrating a festival day,*
sub honore Sanctorum omnium:	*in honor of all the Saints:*
de quorum sollemnitate gaudent angeli,	*at whose solemnity the Angels rejoice,*
et colaudant filium Dei.	*and give praise to the Son of God.*
Exultate justi in Domin:	*Rejoice ye just in our Lord:*
rectos decet collaudatio.	*praise becometh the righteous.*
Gloria Patri, et Filio,	*Gloria be to the Father, and to the Son,*
et Spiritui Sancto.	*and to the Holy Spirit.*
Sicut erat in principio,	*As it was in the beginning,*
et nunc et semper,	*is now, and ever shall be,*
et in secula seculorum. Amen.	*world without end. Amen.*

Denn er hat seinen Engeln befohlen — Felix Mendelssohn

Mendelssohn composed this eight-part setting of two verses from Psalm 91 in 1844, the same year as his well-known a cappella settings of Psalm 43 *(Richte mich, Gott, Op. 78 No. 2)* and Psalm 22 *(Mein Gott, warum hast du mich verlassen, Op. 78 No. 3)*. It was dedicated to King Friedrich Wilhelm IV of Prussia, who had recently survived an assassination attempt by Mayor Tschech of Brandenburg. Mendelssohn sent the King the motet, along with the following message:

> "Since I have received this news on my trip to the music festival in Zweibrücken, some verses have been on my mind, which I could not forget, which I have thought over and over, and as soon as I found a quiet moment here again, I had to put them to music. So here they are, and I dare to lay them at the feet of Your Majesty as an expression of my best wishes."
>
> (from a letter in the Staatsbibliothek Preußischer Kulturbesitz, Berlin, cited in an article by Georg Feder: "Zu Felix Mendelssohn Bartholdys geistlicher Musik," *Religiöse Musik in nicht-liturgischen Werken von Beethoven bis Reger,* ed. Walter Wiora with Günther Massenkeil and Klaus Wolfgang Niemöller, Studien zur Musikgeschichte des 19. Jahrhunderts 51 (Regensburg: Bosse, 1978), 97-117. Article translated by Monika Hennemann and reprinted in The Mendelssohn Companion (Westport, CT, London: Greenwood Press, 2001), ed. Douglass Seaton, 259-281.

This setting became a staple of the Berlin cathedral choir's repertoire. Each portion of the text is introduced by either four-part women's or four-part men's voices. Mendelssohn later made some subtle alterations, orchestrated the work, and incorporated it into the oratorio *Elijah* for a double quartet of soloists.

Denn er hat seinen Engeln	*For he shall give his angels*
befohlen über dir,	*charge over thee,*
daß sie dich behüten	*that they shall protect thee*
auf allen deinen Wegen,	*in all the ways thou goest,*
daß sie dich auf den Händen tragen	*they shall bear thee up in their hands*
und du deinen Fuß nicht.	*lest thou dash thy foot*
an einen Stein stoßest.	*against a stone.*

Psalm 91: 11-12

Pater noster **Alejandro D. Consolacion II**

Philippine organist and composer Alejandro D. Consolacion II studied piano with J. Greg Zunierga, organ with Armando Salarza, and composition under Fr. Manuel Maramba. He attended St. Scholastica's College, where he was a recipient of the Sister Baptista Battig Music Scholarship. He received his Performance Diploma in Organ Performance from the Associated Board of Royal Schools of Music in London and his Licentiate in Organ Performance at the Royal School of Music with distinction. His compositions range from music for solo instrument and chamber music to orchestral works and full-length musicals. His choral works have been widely performed in the Philippines and in Asia. He has been composer-in-residence for the Mandaluyong Children's Choir since 2004.

Consolacion's *Pater Noster* (The Lord's Prayer), for unaccompanied mixed chorus and two solo treble voices, employs harmonic language that is rich, lush, and colorful. It was composed for the University of the East Chorale, Anna Abeleda, conductor.

Pater noster, qui es in coelis:	*Our Father, who art in heaven:*
sanctificetur nomen tuum;	*hallowed be thy name;*
adveniat regnum tuum,	*thy kingdom come,*
fiat voluntas tua,sicut in coelo, et in terra.	*thy will be done on earth as it is in heaven.*
Panem nostrum quotidianum da nobis hodie;	*Give us this day our daily bread;*
et dimitte nobis debita nostra,	*and forgive us our debts,*
sicut et nos dimittimus debitoribus nostris.	*as we forgive our debtors.*
Et ne nos inducas in tentationem.	*And lead us not into temptation,*
sed libera nos a malo. Amen.	*but deliver us from evil. Amen.*

Matthew 6:9-13

Blackbird/I Will **John Lennon and Paul McCartney, arr. Jonathan Rathbone**

It is now 50 years since the Beatles made their debut in the United States, and John Lennon and Paul McCartney have taken their place as two of the foremost songwriters of the 60's and early 70's. Both *Blackbird* and *I Will* are from side two of the two-disc album *The Beatles*, also known as the *White Album*, recorded in 1968. Although both Lennon and McCartney are credited for writing these two songs, McCartney actually composed both. *Blackbird* was written as a reaction to racial tensions escalating in the United States in the spring of 1968. McCartney, in a 2002 interview, explained that the idea of "you were only waiting for this moment to arise" was about the black people's struggle in the southern states, using the blackbird as symbolism. The arrangement is by Jonathan Rathbone, who was a chorister at Coventry Cathedral and then a Choral Scholar at Christ's College, in Cambridge. He earned a music degree at the Royal Academy of Music, where he studied composition with John Gardner. He joined the Swingle Singers in 1984, and was musical director of the group eight of the twelve years he sang with them, during which time he created the majority of their arrangements.

Camptown Races **arr. Jack Halloran**

This year marks the 150th anniversary of the death of Stephen Collins Foster, known as the "father of American music," and the pre-eminent songwriter of the United States in the 19th Century. Born in Pennsylvania, he was the youngest of ten children. As a youth, his most important musical influences were Henry Kleber, a German immigrant who owned a music store in Pittsburgh and gave him music lessons, and Dan Rice, a traveling blackface singer who introduced him to minstrel songs. In his early twenties, Foster began writing minstrel songs almost exclusively for Christy's Minstrels, a blackface group formed by Edwin Pearce Christy, including *Camptown Races*, *Nelly Bly* and *My Old Kentucky Home*. He sold a number of his compositions to publishing companies, but realized little profit from these sales.

Foster wrote *Camptown Races* as one of his "Ethiopian" songs. Although he wrote it in black dialect, Foster's instruction to minstrel singers was to sing them with sympathy, not derision. This choral arrangement of *Camptown Races* is by Jack Halloran, a native of Iowa who was a choral director for films, records, and television, and worked as choral director and arranger on *The Dean Martin Show* and director of the chorus and orchestra for several Bing Crosby recordings. Halloran also organized the Jack Halloran Singers, who performed throughout Southern California. His most-often performed arrangement by choirs is the spiritual *Witness.*

Gon to run all night, gon to run all day,
O somebody bet on the bobtail nag, O doo da day.

Camptown ladies sing this song, doo da, doo da,
camptown race track five miles long, O doo da day.
I come down there with my hat caved in, doo da, doo da,
I go back home with a pocket full o' tin, O doo da day.

[Refrain] *Gon to run all night, gon to run all day,*
I'll bet my money on the bobtail nag,
somebody bet on the bay.

The longtail filly and the big black hoss, doo da, doo da,
fly the track and they both cut across, O doo da day.
The blind hoss stick in a big mud hole, doo da, doo da,
I can't touch bottom with a ten foot pole, O doo da day.

[Refrain]

Old muley cow come on to the track, doo da, dooda,
the bobtail fling her over his back, O doo da day.
Then fly a long like a railroad car, doo da, dooda,
runnin' a race with a shootin' star, O doo da day.

[Refrain]

See them flyin' in a ten mile heat, doo da, doo da,
'round the race track then repeat, doo da, doo da,
I win my money on the bobtail nag, doo da, doo da,
keep my money in an old tow bag, dooda doo da.

[Refrain]

Ride the Chariot **Spiritual, arr. Moses Hogan**

Born in New Orleans, Louisiana on March 13, 1957, Moses George Hogan was a pianist, conductor, and arranger of international renown. A graduate of the New Orleans Center for Creative Arts and Oberlin Conservatory of Music, he also studied at New York's Juilliard School of Music and Louisiana State University. Mr. Hogan's many accomplishments as a concert pianist include winning first place in the prestigious 28th annual Kosciuszko Foundation Chopin Competition in New York. Hogan was appointed artist in residence at Dillard University in New Orleans in 1993 and served as artistic director of the internationally acclaimed Moses Hogan Chorale. The Chorale evolved as an outgrowth of the New World ensemble organized by Hogan when he began his exploration of the choral music idiom in 1980. He was an exclusive arranger and composer for Hal Leonard Music Corporation.

In the final years of his life, Mr. Hogan became increasingly in-demand internationally as an arranger, conductor and clinician. He was commissioned to arrange and perform several compositions for a 1995 PBS documentary, *The American Promise*, whose soundtrack was released by Windham Hill records under the title *Voices*. Later, Hogan recorded and conducted several of his arrangements with the famed Mormon Tabernacle Choir on their release *American Heritage of Spirituals*. His discography also includes a recording of spirituals with renowned countertenor Derek Lee Ragin produced by Aira Records as well as MGH Records' *The Battle of Jericho* and *Songs of Reflection*, which features thirty arrangements for mixed chorus. Hogan's contemporary setting of spirituals, original compositions and other works have been revered by audiences and praised by critics. They have become staples in the repertoires of high school, college, church, community, and professional choirs worldwide.

Hogan's setting of the well-known African-American Spiritual *Ride the Chariot* was dedicated to Albert McNeil, celebrating the 35th anniversary of The Albert McNeil Jubilee Singers.

Selections by the Collegiate Chorale

Three Motets, op. 38

Charles Villiers Stanford

Charles Villiers Stanford was born in Dublin, Ireland, studied at Queen's College, Cambridge as a Choral Scholar, then studied composition with Reinecke in Leipzig and Kiel in Berlin. He was appointed professor of composition at the Royal College of Music in London in 1883, and in 1887 he became a professor of music at Cambridge, holding both positions until his death. Among his many students were Gustav Holst, Ralph Vaughan Williams, and Herbert Howells. He conducted the London Bach Choir from 1885 to 1902.

His three motets were published in 1905, but they most likely date from 1892, as they were dedicated to the Choir of Trinity College Cambridge and to Alan Gray, who took over for Stanford as organist at Trinity College that year. *Justorum Animae*, the first of the set, is set for four voices with some divisi. It is a contemplative piece that begins in G major, but quickly modulates to B major in the fourth measure. The second motet is an antiphonal work celebrating Christ's Ascension. The final motet, the best known of the three, is set for six voices to a text from the first verse of Psalm 119.

Justorum animae

Justorum animae in amnu Dei sunt,
et non tanget illos tormentum malitiae.
Visi sund oculis insipientium mori
illi autem sunt in pace.

The souls of the just are in the hand of God,
and the torment of malice shall not touch them.
In the sight of the unwise they seemed to die,
but they are in peace.

Wisdom of Solomon 3:1-3

Coelos ascendit

Coelos ascendit hodie Jesus Christus
Rex gloriae, Alleluia!
Gubernat coelum et set
ad Patris dexteram, Alleluia!
Jam finem habent omnia Patris
Davidis carmina, Alleluia!
Jam Dominus cum Domino sedet in Dei solio,
in hoc triuimpho maximo, Alleluia!
Benedicamus Domino, laudatur Sancta Trinitas,
Deo dicamus gratias, Alleluia! Amen.

Today Jesus Christ, the King of glory,
has ascended into the heavens, Alleluia!
He sits at the Father's right hand,
ruling heaven and earth. Alleluia!
Now are David's songs fulfilled, now is the Lord
with his Lord. Alleluia!
He sits upon the royal throne of God
in this his greatest triumph. Alleluia!
Let us bless the Lord: let the Holy Trinity be praised,
let us give thanks to the Lord. Alleluia! Amen.

Beati quorum via

Beati quorum via integra est
qui ambulant in lege Domini.

Blessed are the undefiled in the way,
who walk in the law of the Lord.

Psalm 119:1

Ave maris stella

Trond Kverno

Norwegian composer Trond Kverno received his degree in church music from the Oslo Conservatory of Music in 1967 and a degree in music theory and choral conducting in 1968. He was ordained deacon of music in 1975, and has served as an organist in a number of churches in Oslo and elsewhere. He began his teaching career at the Oslo Conservatory of Music in 1971, then transferred to the Norwegian State Academy of Music in 1973, the year of its founding. Since 1978, he has been senior lecturer in church music and composition theory at the Academy.

Kvernos's *Ave maris stella* is a setting of the Vesper hymn employed for the many feasts of the Blessed Virgin Mary. It opens in D-flat major with three-part women's voices, followed by an exact iteration in the men's voices. This antiphonal interplay becomes more dramatic as it moves to A-flat major. At the fourth verse the music becomes agitated, with a time signature of 5/4 used to add a sense of urgency, which builds to a powerful fortissimo before receding to a triple piano. The music of the opening then returns for the fifth and six verses, followed by a powerful section praising the Father, Son, and Holy Ghost. A serene "Amen," with an ensuing chant brings the motet to a quiet repose.

Ave, maris stella, Dei Mater alma,
atque semper Virgo, felix caeli portas.
Sumens illud Ave Gabrielis ore,
funda nos in pace, mutans Evae nomen.
Solve vincla reis, profer lumen caecis,
mala nostra pelle, bona cuncta posce.
Monstra te esse matrem,
sumat per te preces,
qui pro nobis natus tulit esse tuus.
Virgo singularis, inter omnes mitis,
nos culpis solutos, mites fac et custos.
Vitam praesta puram, iter para tutum,
ut videntes Jesum, semper collaetemur.
Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto,
tribus honor unus. Amen.

Hail, star of the sea, loving Mother of God,
and Virgin immortal, Heaven's blissful portal.
Receiving that "Ave" from Gabriel's mouth
reversing the name of "Eva," establish us in peace.
Break the chains of sinners, bring light to the blind,
drive away our evils, and ask for all good things.
Show yourself to be a mother, that, through you,
he may accept our prayers,
he who, born for us, chose to be your Son.
O incomparable Virgin, meek above all others,
make us, absolved from sin, meek and chaste.
Keep our life pure, make the journey safe,
so that, seeing Jesus, we may always rejoice together.
Let there be praise to God the Father,
and glory to Christ the most High,
and to the Holy Spirit,
and to the Three be one honor. Amen.

Ave Maris Stella — Edvard Grieg

Edvard Grieg, a Norwegian composer, pianist, and conductor, is the most celebrated Scandinavian composer of his generation. His orchestra pieces such as the *Peer Gynt Suite* and *Piano Concerto in A minor* are well known and often performed by ensembles around the globe.

The text for *Ave Maris Stella* is a Latin hymn to the Virgin Mary, of unknown origin dating before the 9th century. Grieg has set only about half of the full hymn. It is not known for sure where the title "star of the sea" comes from, but St. Jerome is said to have suggested that Mary's name in Hebrew means a drop of water from the sea, *stilla maris*, so it is possible that a copyist's error is responsible for *stella maris*. Grieg writes a pure melody, with a simple, homophonic structure that mirrors the gentleness and purity of the text. After two verses of supplication, the hymn ends with praise to the trinity of God the Father, Christ the Son, and the Holy Spirit.

Ave, maris stella, Dei Mater alma,
atque semper Virgo, felix caeli porta.
Solve vincla reis, profer lumen caecis,
mala nostra pelle, bona cuncta posce.
Vitam praesta puram, iter para tutum,
ut videntes Jesum, semper collaetemur.
Sit laus Deo Patri,
summo Christo decus,
Spiritui Sancto,
tribus honor unus. Amen.

Hail, star of the sea, loving Mother of God,
and Virgin immortal, Heaven's blissful portal.
Break the chains of sinners, bring light to the blind,
drive away our evils, and ask for all good things.
Keep our life pure, make the journey safe,
so that, seeing Jesus, we may always rejoice together.
Let there be praise to God the Father,
and glory to Christ the most High,
and to the Holy Spirit,
and to the Three be one honor. Amen.

Daniel, Daniel, Servant of the Lord — Spiritual, arr. Undine S. Moore

Undine Smith Moore was a notable female composer and arranger. She began her piano studies at the age of seven. She graduated from Fisk University, then went on to Juilliard for further study. She taught piano, organ, and music theory at Virginia State College (now Virginia State University) from 1927 to 1972. Her compositions include works for piano and other instrumental groups, but she is better known for her choral works.

Daniel, Daniel, Servant of the Lord, a setting of an African-American spiritual, is certainly her most often-performed choral work. She dedicated the 1952 arrangement to her mother.

(University Chorus notes by Bomi Lee, Chorale and Cardinal Singer notes by Kent Hatteberg)

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Sempiternal Sounds

Ryan Gardner, *trumpet*

with

Louisa Woodson, *harp*

Guest Artist Recital

Monday Evening
September 15, 2014
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Csöndes trombitaszó hárfával (1996) — Máté Hollós (b. 1954)
in 7 movements

Variations on a Theme from Bellini's *Norma* — Jean-Baptiste Arban (1825-1889)

"Nuit d'étoiles" (1880) — Claude Debussy (1862-1918)
"Beau soir" (1879)
"Fleur des blés" (1879)
"La belle au bois dormant" (1890)

Sarabanda e Toccata (1945) — Nino Rota (1911-1979)

Second Suite for Trumpet Unaccompanied (1991) — William Presser (1916-2004)
1. Adagio
2. Allegretto
3. Vivace

Siete Canciones populares Españolas (1914) — Manuel de Falla (1876-1946)
1. "El paño moruno"
2. "Seguidilla"
3. "Asturiana"
4. "Jota"
5. "Nana"
6. "Canción"
7. "Polo"

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Friday, September 19 - 3:00pm (Bird Recital Hall)
Guest Artists: Stiletto Brass Quintet

Sunday, September 21 - 3:00pm (Comstock Concert Hall) $
Music eX Series: Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Sunday, September 21 - 7:30pm (Comstock Concert Hall)
University Symphony Orchestra & Wind Ensemble

Monday, September 22 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Wednesday, September 24 - 8:00pm (Comstock Concert Hall)
Guest Artist: Jason Dovel, trumpet

Monday, September 29 - 7:00pm (Bird Recital Hall)
University Faculty Jazz Ensemble

Monday, September 29 - 8:00pm (Comstock Concert Hall)
University Community Band

Thursday, October 2 - 8:00pm (Comstock Concert Hall)
University Symphonic Band & Chamber Winds Louisville

Saturday, October 11 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Sunday, October 12 - 3:00pm (Comstock Concert Hall)
CMP Faculty Artist: Denine LeBlanc, piano

Monday, October 13 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Tuesday, October 14 - 8:00pm (Comstock Concert Hall)
University Jazz Ensemble I

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SCHOOL OF MUSIC

Thursday, September 18, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Piano Concerto No. 1 in E Minor, Op. 11
I. Allegro Maestoso

Frédéric Chopin
(1810-1849)

Nathaniel Mo, *piano*
(student of Dror Biran)
Elliot Eckel, *piano*

Rhapsody in Blue

George Gershwin
(1898-1937)

Elliot Eckel, *piano*
(student of Dror Biran)
Nathaniel Mo, *piano*

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2014-2015 Season

Sunday Afternoon
September 21, 2014
3:00 p.m.

Sunday Afternoon
October 26, 2014
3:00 p.m.

Sunday Afternoon
February 22, 2015
3:00 p.m.

Sunday Afternoon
March 29, 2015
3:00 p.m.

Comstock Concert Hall
University of Louisville School of Music

Sunday, September 21, 2014
Dror Biran, *piano*

PROGRAM

French Suite in C Minor, BWV 813 — Johann Sebastian Bach (1685-1750)
I. Allemande
II. Courante
III. Sarabande
IV. Air
V. Menuet
VI. Gigue

Sonata in C Minor, K. 457 — Wolfgang Amadeus Mozart (1756-1791)
I. Molto allegro
II. Adagio
III. Allegro assai

INTERMISSION

4 Préludes from Book I — Claude Debussy (1862-1918)
Sails
Sounds and Perfumes Swirl in the Evening Air
The Hills of Anacapri
The Girl with the Flaxen Hair

Polonaise in E-flat Minor, Op. 26, No. 2 — Frédéric Chopin (1810-1849)
Nocturne G Minor, Op. 15, No. 3
Scherzo in B-flat Minor, Op. 31, No. 2

Sunday, October 26, 2014
Sergey Ostrovsky, *violin* Dror Biran, *piano*

PROGRAM

Violin Sonata in F Major, Op. 25, No. 5 "Spring" — Ludwig van Beethoven (1770-1827)
I. Allegro
II. Adagio molto espressivo
III. Scherzo: Allegro molto
IV. Rondo: Allegro ma non troppo

Violin Sonata in F Minor, Op. 80, No. 1 — Sergei Prokofiev (1891-1953)
I. Andante assai
II. Allegro brusco
III. Andante
IV. Allegrissimo - Andante assai, come prima

INTERMISSION

Violin Sonata in A Major, Op. 13, No. 1 — Gabriel Fauré (1845-1924)
I. Allegro molto
II. Andante
III. Allegro vivo
IV. Allegro quasi presto

Sunday, February 22, 2015
Paul York, *cello* Dror Biran, *piano*

PROGRAM

Cello Suite No. 2 in D Minor BWV 1008 — Johann Sebastian Bach (1685-1750)
- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Minuet I & II
- VI. Gigue

Cello Sonata in A Major, Op. 69 — Ludwig van Beethoven (1770-1827)
- I. Allegro, ma non tanto
- II. Scherzo. Allegro molto
- III. Adagio cantabile - Allegro vivace

INTERMISSION

Sonata for Cello & Piano in D Major, Op. 58, No. 2 — Felix Mendelssohn (1809-1847)
- I. Allegro assai vivace
- II. Allegretto scherzando
- III. Adagio
- IV. Molto allegro e vivace

Sunday, March 29, 2015

J. Patrick Rafferty & Brittany MacWilliams, *violins* Paul York, *cello*

Dror Biran, *piano* UofL eX String Academy Orchestra

PROGRAM

Violin Concerto in A Minor, BWV 1041 — Johann Sebastian Bach (1685-1750)

I. Allegro moderato
II. Andante
III. Allegro assai

Cello Concerto in B-flat Major, Wq. 171 (H436) — Carl Philipp Emanuel Bach (1714-1788)

I. Allegro
II. Adagio
III. Allegro assai

INTERMISSION

Violin Concerto in E Major, BWV 1042 — Johann Sebastian Bach

I. Allegro
II. Adagio
III. Allegro assai

Keyboard Concerto in F Minor, BWV 1056 — Johann Sebastian Bach

I. Allegro moderato
II. Largo
III. Presto

LOUISVILLE STRING ACADEMY

The Louisville String Academy is a pre-college program that provides unique opportunities for dedicated young string players to realize their full musical potential, within a community of motivating and nurturing faculty. Students chosen for the Academy participate in a comprehensive program of lessons, masterclasses, chamber music, music theory, and concerto performance opportunities with orchestra, aimed at the highest level of pre-college talent.

Academy students are chosen by competitive auditions, with only the most talented and accomplished violinists, violists, cellists, and double-bassists in the region admitted.

The University of Louisville School of Music string faculty – Brittany MacWilliams (Director), J. Patrick Rafferty, Paul York, and Sidney King – are the primary Academy faculty. All of the artist faculty have extensive teaching and performing experience, both nationally and internationally. String Academy students have won regional and national competitions and regularly receive scholarships to many of the country's most prestigious universities and conservatories. The Louisville String Academy was recently awarded a generous grant from the Dorothy Richard Starling Foundation, helping to support the program and providing scholarships for deserving young musicians.

ARTIST BIOGRAPHIES

Dror Biran, *piano* (Artistic Director)

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively... he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, the Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets; he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music – Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements include chamber and solo concerts in the USA, Europe, Israel and South Africa.

Brittany MacWilliams, *violin*

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label.

As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the *Ten Celebrated String Quartets of W.A. Mozart.* She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt.

Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin and viola faculty at the University of Louisville School of Music and the director of the UofL String Academy, a program for talented and dedicated pre-college students. She is also the founder and director of the Oldham County Chamber Ensemble. In the summers, Ms. MacWilliams has served on the faculties of the Aspen Music Festival and the Great Wall International Music Festival, and she currently teaches at the Sewanee Summer Music Fesival.

Sergey Ostrovsky, *violin* (Guest Artist)

Described by Isaac Stern as one of the most outstanding Israeli violinists, **Sergey Ostrovsky,** who was born in 1975 in Russia, in a family of musicians, today, has built an active and successful career as Aviv Quartet first violinist, Soloist, Violin and Chamber Music Professor of Haute Ecole de Musique de Geneve Neuchatel Branch and a First concertmaster of Orchestre de la Palau des Arts de Comunidad Valenciana in Spain.

Sergey Ostrovsky began playing violin at the age of 6, inspired by the great talent and extraordinary musicianship of his father, Valery Ostrovsky, concert pianist and professor.

Sergey studied with David Lapidus as his first teacher in music school, for 8 years. He made his first public concert appearance at the age of 8, and performed for a first time with a symphony orchestra at the age of 13.

In the Music College of Gorky Conservatory he continued his studies with Lazar Gantman and Yury Gluchovsky. In 1991 Sergey immigrated to Israel with his family and continued his studies with Professor Yair Kless and Irina Svetlova at the Rubin Academy Tel Aviv (from 2005-Buchmann-Mehta

High School of Music). In 1996, he founded the Aviv Quartet which moved for studies in Europe with the members of Alban Berg Quartet in Cologne Hochschule (1998-2000), and with members of Daniel Quartet in Rotterdam Conservatory, where he completed his Bachelor Degree Diploma with Natalia Morozova in 2000, and his Master Degree Diploma in Amsterdam Conservatory with Alexander Kerr in 2002.

As a first violinist and a founder in 1996 of the Aviv String Quartet, Sergey won several top prizes at the International Competitions, such as Grand Prix at 3rd Melbourn Chamber Music Competition, Bordeaux String Quartet Competition, Prague Spring Competition, Schubert and Modernity Competition in Graz - Austria, as well as the Israeli Prize of Ministry of Culture, Ministry of Education and Germany, and Chamber Music Yearly Prize for Chamber Music by Pais Lottery of Israel.

The Aviv Quartet, 15 years of a successful career, made the group known as one of the top class string quartets on a stage of chamber music around the globe. They appeared in every continent around the world in such Halls as Carnegie Hall and Lincoln Center in New York, Kennedy Center and Library of Congress in Washington, Sydney Opera House, Wigmore Hall and Royal Festival Hall in London, Auditorium de Louvre and Théâtre du Chatelet in Paris, Wiener Konzerthaus, Cologne Philharmonie. They toured in South Africa, Australia, Canada, China, United States, Brazil, Poland, Croatia, Hungary, Austria and many other countries.

The Quartet was invited to play in festivals such as Verbier, Aix-en Provence, Storioni, Festival of Davos, Festival of Quartets in Luberon, Folles Journées de Nantes and also record several CDs for Label Naxos (F.A.Hoffmeister, Erwin Schulhoff, Erno Dohnanyi) and Dalia Classics (Chostakovich). His solo appearances including Orchestre de la Suisse Romande, Israel Philharmonic Orchestra, Cape Town Philharmonic, Johannesburg Philharmonic, Brooklyn Philharmonic, Jerusalem Symphony, Israel Chamber Orchestra and Moscow Philharmonic Orchestra, and many others, with conductors such as, Zubin Mehta, Yoel Levi, Hugh Wolff, Bernard Guller, Uriel Segal, Maxim Vengerov and others. Sergey recorded for EMI Classics Mozart *Concertone for 2 violins*, together with Maxim Vengerov and Verbier Festival Chamber Orchestra, and in 2010 he recorded for Naxos, a new album, featuring less known russian concertos, by Anton Arensky, Jules Conus, and a world premiere recording of a *Concertino Op. 42* by Mieczyslaw Weinberg.

Between 2007 and 2012 Sergey served as a First Concertmaster of Orchestre de la Suisse Romande in Geneva, Switzerland.

In 2009, Sergey was appointed as a Violin Professor at Haute Ecole de Musique de Geneve at the Neuchatel Branch. And now, combining his busy concert schedule and teaching position, his students are performing around the world as solo violinists and chamber musicians. As a development of violin teaching position, Sergey teaches chamber music and getting involved more and more in conducting youth and professional orchestras.

Sergey Ostrovsky is playing on a 1716 violin, made by Giovanni Grancinno, which was purchased with the generous support of Mr. James Mayer and Tarbut non profit organisation for supporting arts in Israel.

J. Patrick Rafferty, ***violin***

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Paul York, ***cello***

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutosławski's *Grave (Metamorphoses)*, cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Frederick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

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All proceeds from subscriptions and ticket sales will be allocated to piano and string student scholarship funds, and used in support of the piano program and Music eX Series at the University of Louisville School of Music.

The Music eX Series would not be possible without the support of many people at the university and in the community offering financial support, advice and encouragement. In particular, Lior Yaron, Susan Rostov, Sara Robinson, Carl and Roberta Fischer, Joe and Inger Slavin, Christopher Doane, John Ritz, Penny Brodie, Lauren Zachry-Reynolds, and our faculty artists Brittany MacWilliams, J. Patrick Rafferty and Paul York, who all donated their time, artistry and resources to promote the series and its goals. Thank you!

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Notes

La Péri: Fanfare **Paul Dukas**

Paul Dukas spent his entire life in Paris as a greatly respected teacher and composer. He showed his musical aptitude early, teaching himself to play piano, and entered the Conservatoire in 1882, where he proved to be an excellent student, winning the second Prix de Rome in 1888. Though he had to abandon his formal training for a time to serve in the army, he turned that period to good use by studying many of the classical works of music, the basis upon which he later built his own compositions. Dukas held important positions throughout his life as an instructor at the Conservatoire and as a critic, and was awarded the Legion of Honor in 1906. Stern self-criticism of his compositions led him to destroy all his unpublished manuscripts before his death, so that only a small legacy of compositions remains. One such piece is this one act ballet, "La Péri" (an imaginary fairy like being in Persian mythology). The opening Fanfare from "La Péri" begins the ballet and features the full brass section.

Note excerpt by Dr. Richard E Rodda.*

Simple Symphony, Op. 4 **Benjamin Britten**

In his last year as a student at the Royal College of Music, the twenty-year-old Britten won a modest travelling scholarship as a result of which he intended to study under Alban Berg in Vienna. Such was the reaction against serial music at the time that he was eventually dissuaded by both the College and his parents.

Quelling his disappointment, he started work instead on the Simple Symphony, which was dedicated to his viola teacher and was first performed in Norwich on the 6th March 1934.

The work consists of movements or excerpts from a number of early childhood pieces written between the ages of nine and twelve, which Britten re-scored and supplemented as necessary to produce a work which, despite the somewhat flippant titles of the movements, is of considerable stature and a good example of Britten's ability to invest the commonplace with new freshness and spontaneity.

The first movement, "Boisterous Bourrée", is a brisk contrapuntal allegro, built mainly from two contrasting motives, one spiky and the other more lyrical. The "Playful Pizzicato" which follows is effectively a scherzo and trio, marked as fast as possible and played pizzicato throughout.

The ensuing slow Saraband is a movement of haunting eloquence, with many of Britten's characteristic harmonic touches. The "Frolicsome Finale" is built from a powerful up thrusting phrase, first given in unison. The development of this simple idea is astonishingly bold and eventful.

*Note by Richard Thompson**

Symphony No. 9 in E minor, *From the New World,* Op. 95 **Antonín Dvorák**

Over the last twenty-one years, I believe that I have conducted few pieces as much as Dvorak's Ninth Symphony. As a student, it was one of the first symphonies I ever conducted; I had the great fortune to study it in detail with the Rumanian conductor, Julius Kalmar and as a result of "my hard work," was awarded a much coveted seat (at the back of the room because, of course, women did not conduct!) for two days in the conducting class of his teacher, Maestro Sergiu Celibidache. Twenty-seven years later, this piece still remains as fresh and exciting to me as it did when I was a student – perhaps it is because I have the great fortune to "re-learn" it with students who may be discovering it for the very first time! Recently, during one of our first rehearsals for tonight's concert, a student asked me to recommend my favorite recording of the symphony. In researching recordings, I came back to Marin Alsop's recording with the Baltimore Symphony and her interview about the work on NPR's morning edition. The following is excerpted from that interview. *kcl*

"...As I returned to Dvorak's popular symphony recently, I was struck by how incredibly fresh the music really is. I was reminded of how Johannes Brahms was moved by Dvorak's melodic gifts, as well as his ability to spin a seemingly infinite number of variations on a tune. This, combined with Dvorak's Bohemian heritage, results in music unlike any other composer's.

Symphony No. 9 is nicknamed New World because Dvorak wrote it during the time he spent in the U.S. in the 1890s. His experiences in America (including his discovery of African-American and Native-American melodies) and his longing for home color his music with mixed emotions. There's both a yearning that simmers and an air of innocence.

...This slow introduction conveys many emotions — sadness, fear, suspense, even a ray of hope — in its brief 23 measures, until Dvorak eventually chooses which main melody will take over the main part of the movement. A nostalgic folk tune provides simplicity and variety, leading to the second theme, which is really a variation of what came before, illustrating Dvorak's inventiveness with melody.

The New World Symphony's best-known melody surfaces in the "Largo" movement, with its aching English horn solo. It was later adapted into the song "Goin' Home" by Harry Burleigh, a black composer whom Dvorak befriended while in New York. But I'm always moved by the church-like chords that come before that now-famous tune. In a stroke of innovative genius, Dvorak brings these opening chords back at the climax of the finale, where all the melodies from the symphony, reappear, transformed by the journey.

In the scherzo movement that follows, Dvorak explores the dance rhythms and melodies of his heritage. They feel new and fresh, yet familiar at the same time. It contrasts with the finale, which begins with a newfound urgency, setting up the nobility and majesty of the main melody heard in the brass.

The New World Symphony is for me, above all, a journey — Dvorak's journey to America, getting to know its people. But more importantly, it's Dvorak's own spiritual and emotional journey: from his intense longing for his beloved Bohemia to the thrill of the "new world" and its varied peoples, to thoughts of going home.

When all the melodies return at the end of the symphony, I feel as though Dvorak's American adventure has come full circle. The end reminds me of an old film where the last scene is frozen and the circle of the lens closes in until a black screen is all that remains."

Marin Alsop

* Program notes are provided through the program note-sharing program of the College Orchestra Director's Association (CODA).

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Wind Ensemble

Frederick Speck, *director*

&

University of Louisville
Symphony Orchestra

Kimcherie Lloyd, *director*

Sunday Evening
September 21, 2014
7:30 p.m.
Comstock Concert Hall

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PROGRAM

University Wind Ensemble

"Star-Spangled Overture" from *American Ballads* (1976)
Morton Gould (1913-1996)
transcribed by Bradley Jopek

Frenergy (1998)
John Estacio (b. 1966)
transcribed by Fraser Linklater

Sinfonietta No. 2 (1981)
Henk Badings (1907-1987)
I. Proemiale
II. Moto Martellato
III. Canto Polimelodico
IV. Finale Scherzando

Asphalt Cocktail (2009)
John Mackey (b. 1973)

INTERMISSION

University Symphony Orchestra

La Péri: Fanfare — Paul Dukas (1865-1935)

USO Brass
Quinn Dizon, *conductor*

Simple Symphony, Op. 4 — Benjamin Britten (1913-1976)
I. Boisterous Bourrée
II. Playful Pizzicato
III. Sentimental Saraband
IV. Frolicsome Finale

USO Strings

Symphony No. 9 in E minor, *From the New World*, Op. 95 — Antonín Dvořák (1841-1904)
I. Adagio; Allegro molto
II. Largo
III. Scherzo. Molto vivace
IV. Allegro con fuoco

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PROGRAM NOTES

Star-Spangled Overture

On September 13-14, 1814 Fort McHenry was defended against a British assault. Lawyer, Francis Scott Key, who had been dispatched to arrange a prisoner release, was caught in the position of having to remain onboard a British vessel throughout the barrage. Though hundreds of rockets were fired, Fort McHenry endured. In celebration of victory, the soldiers raised a 42-foot American flag. Key, seeing it from the ship, was so inspired that he penned the words that would later become the National Anthem. Less than a week later, Key's words were being published and distributed to strengthen the American spirit and resolve.

Gould's "Star-Spangled Overture" is part of a set written in 1976 as part of the Bicentennial Celebration. The complete work, *American Ballads*, also includes "Amber Waves (On America, the Beautiful)," "Memorials (On Taps)," and "Hymnal (On We Shall Overcome)." Gould's fantasy on the Star-Spangled Banner is a brilliant pastiche that tosses the original melody throughout the ensemble in unexpected parodies and whimsical stunts.

In celebration of the 200th anniversary of the writing of the lyrics, Bradley Jopek has completed the wind transcription heard tonight. Mr. Jopek is currently completing a Master of Music in Wind Conducting at the University of Louisville.

Frenergy

The bulk of the musical material found in this piece comes from sketches for my *Triple Concerto*. These sketches were to be part of the proposed final movement for the concerto, a fast-paced scherzo to bring the piece to a wild close. However, for various reasons, this ending did not make it to the final draft. Not one to waste, I decided to mount this music on its own.

The title comes from an amalgamation of the words "frenetic" and "energy" which were the two qualities I desired for the ending of the concerto. The tempo for this short concert opener is brisk and the pacing of melodic ideas is often a bit frantic as befitting the title.

It begins with a thunderous introduction by the percussion who establish the infectious 6/8 pulse. After an orchestral *tutti*, the winds introduce a chromatic melody that is quickly tossed back and forth from pairings of instruments. This quirky little melody often complements an ostentatious tune frequently performed by the brass. The third melody, introduced by a solo flute, is perhaps the most substantial tune of the piece and is strongly characterized by the 6/8 lilt of the piece.

A harmonically restless passage leads into a return of the opening material and the piece concludes with a full force *tutti* along with the pounding drums of the opening.

- program note by John Estacio

Sinfonietta No. 2 is one of the late works of Dutch composer, Henk Badings. The composer's significant mid-career connection with musicians from the United States developed through commissions from conductors such as Robert Whitney, director of the Louisville Orchestra, and Robert Boudreau of the American Wind Symphony. The Whitney tie brought forth *Symphony No. 7* -"The Louisville Symphony" which was premiered by the Louisville Orchestra in 1954, while the Boudreau relationship resulted in the *Concerto for Flute and Wind Symphony Orchestra* in 1963. Also significant among his works with American connections is Transitions, written in 1973, as a result of a commission by the College Band Directors National Association.

Sinfonietta No. 2 is cast in four-movement symphonic form that in broad terms is slow-fast-slow-fast. While the detail of its language is generally chromatic, the polarity of G as framed with the perfect fifth of D, both stabilizes and unifies the central pitch focus of the work. Badings' contrapuntal skill is notable in the first, third and, most notably in the fourth movement *scherzo*.

Asphalt Cocktail rips, recoils, then, rips again! Mackey, who during the past decade has been a major voice in the contemporary music scene, comments on his work as follows: "Several years ago, when I was living in Manhattan, I was walking down Columbus Avenue with my good friend (and fellow composer) Jonathan Newman. Somehow, the topic of titles for pieces came up, and Newman said a title that stopped me in my tracks there on the sidewalk: *Asphalt Cocktail*. I begged him to let me use the title. That title screams Napoleonic Testosterone Music. I was born to write that! I pleaded. "No," was his initial response. I asked regularly over the next few years, and the answer was always the same: "No. It's mine." In May 2008, I asked him once again, begging more pathetically than I had before, and his answer this time surprised me: "Fine," he said, "but I'll be needing your first-born child." This was easily agreeable to me, as I don't like kids."

Further, Mackey adds, the piece is "...designed to shout, from the opening measure, "We're here." With biting trombones, blaring trumpets, and percussion dominated by cross-rhythms and back beats, it aims to capture the grit and aggression that I associate with the time I lived in New York. Picture the scariest NYC taxi ride you can imagine, with the cab skidding around turns as trucks bear down from all sides. Serve on the rocks."

Asphalt Cocktail was commissioned by Howard J. Gourwitz as a gift to Dr. Kevin L. Sedatole and the Michigan State University Wind Symphony. It was premiered on March 28, 2009 at the CBNDA National Convention.

University Wind Ensemble
Frederick Speck, *Director*

Piccolo
Carrie Ellis*	Danville
Aaron Sexton	Louisville
Meaghan Spencer	LaGrange

Flutes
Carrie Ellis*	Danville
Aaron Sexton	Louisville
Meaghan Spencer	LaGrange
Jessica Menser	White Plains
Traci Bluhm	Louisville

Oboes
Mitchell Rollins*	Mayfield
Scott Sams+	Lexington
James Hardaway	Jeffersonville, IN

Clarinets
Carrie Ravenscraft*+	Louisville
Alex Enyart	Alexandria
Heather Shelton	Crittenden
Walter Yee	Elizabethtown
Lucas Hampton	Glencoe
Mary Lewe	Owensboro
Kris Bachmann	Floyds Knobs, IN
Josh Costello	Cincinnati, OH
Brandy Marcum	Louisville

Bass Clarinets
Lucas Hampton*	Glencoe
Kris Bachmann	Floyds Knobs, IN
Josh Costello	Cincinnati, OH

Bassoons
Lauren Roerig*+	LaGrange
Katie Saylor	Murray
Logan Fairfield	Louisville

Alto Saxophones
David Cecil*	Richmond
Davis Hale	Louisville

Tenor Saxophone
Zach Schlaug	Louisville

Baritone Saxophone
Damien Hicks	Crittenden

Horns
Jake Campbell*	Greer, SC
Emily Smith	Elizabethtown
Andrew Osborn	Lexington
Tyler Taylor	Louisville
Micah Burkhardt	Fort Mitchell

Trumpets
Clinton Linkmeyer*	Laconia, IN
Trevor Webb	Fort Mitchell
Adisson Grimm+	Madisonville
Luke Stevens	Louisville
Kristian Kemker	Salem, IN

Trombones
Josh Barnes*	Taylors, SC
Caitlin Thompson	Vine Grove
Noah Strunk	Frankfort

Bass Trombone
Sebastian VanHorn	Radcliff

Euphonium
Jared Anderson*	Louisville
Rachel Casey	Harrodsburg

Tuba
Joe Kohake*	Florence
Eric Montgomery	Louisville

Percussion
Tanner Leonardo*	Louisville
Kourtney Howard	Frankfort
Hannah Gibson	Sellersburg, IN
Spencer Zembrodt	Florence
Amanda Roberts+	Clarksville, IN
Chris Mudd	Elizabethtown
Sami Sankey	Elizabethtown

Double Bass
Ian Elmore	New Albany, IN

Harp
Roseanna Shafer	Nashville, TN

Piano
Brad Jopek+	Westfield, NY
Joe Kohake	Florence

* *principal*
\+ *graduate student*

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Quinn Dizon, *Assistant Conductor*
Justin Giarrusso & Samantha Holman, *Orchestra Managers*
Alex Enyart & Hye Jin Jung, *Librarians*

First Violin
John Brien-Sleck+
Caitlin Edwards
Marina Konishi-Comfort
Hye Jin Jung
Emily Longnecker
Jalisha Boyd
Josh Tierney
Emily Shor

Second Violin
Flora Nevarez*
Riki Matsui
Kieran Walker
Sarah Icardi
Railianis Batista Montero
Chloe Meinshausen
Kenneth Wilson Jr.
Kyle Barber
Carlton Oldham

Viola
Michael Hill*
Layne Guyer
Prangchat Fakto
Will Marshall
Justin Giarrusso
Catherine Repine
Morganne McCool
Emily Crump
Anthony Watson
Thuan Nguyen
Jaime McIntosh

Cello
Ian Schoeder*
Anna Patterson*
Jared Murray
EmilyAllen
Harrison Reed
Nick Weiner
Grace Kim
Josephine Uebelhoer
Kayla Johnson
Kyle McKay
Jessica Harper
Briana Browne
Gabriel Huff
Anne Parsons
Kelsey Norris

Bass
Ian Elmore*
Marie Knueven
Liam Fisk
Wesley Jones
Pauline Ottaviano
Veronica Palensky
Jordan Wright
Jessica Geho
Sydney Simpson

Piccolo
Jabez Co

Flute
Carrie Ellis
Aaron Sexton
Jabez Co
Meghan Spencer

Oboe
Mitchell Rollins
Scott Sams
James Hardaway

English Horn
James Hardaway

Clarinet
Samantha Holman
Carrie Ravenscraft
Alexander Enyart

Bassoon
Lauren Roerig
Logan Fairfield

Horn
Jake Campbell
Micah Burkhardt
Tyler Taylor
Ian Wolfe
Megan Collins
Shelby Rauck

Trumpet
Trevor Webb
Addisson Grimm
Luke Stevens
Connor May

Trombone
Tom Macaluso
Caitlin Thompson

Bass Trombone
Sebastian VanHorn

Tuba
Joseph Kohake
Eric Montgomery

Percussion
Tanner Leonardo
Spencer Zembrodt
Amanda Roberts
Anna Guillion
James Gibson
Joseph Beeber

Harp
Roseanna Shafer

+ *concertmaster*
* *principal*

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Monday, September 22 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Wednesday, September 24 - 8:00pm (Comstock Concert Hall)
Guest Artist: Jason Dovel, trumpet

Monday, September 29 - 7:00pm (Bird Recital Hall)
University Faculty Jazz Ensemble

Monday, September 29 - 8:00pm (Comstock Concert Hall)
University Community Band

Thursday, October 2 - 8:00pm (Comstock Concert Hall)
University Symphonic Band & Chamber Winds Louisville

Saturday, October 11 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Sunday, October 12 - 3:00pm (Comstock Concert Hall)
CMP Faculty Artist: Denine LeBlanc, piano

Monday, October 13 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Tuesday, October 14 - 8:00pm (Comstock Concert Hall)
University Jazz Ensemble I

Sunday, October 19 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: Los Angeles Piano Quartet - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

Sunday, October 19 - 7:30pm (Comstock Concert Hall)
World Music Series: Cosa Seria

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louisville.edu/music
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SOM
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University Jazz Combos

September 22, 2014 - Bird Hall

7pm

Clark Terry Combo – Terrence Blanchard Combo – Fats Navarro Combo

SOM
2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Jason Dovel, *trumpet*

Music for Trumpet & Electronics

Guest Artist Recital

Wednesday Evening
September 24, 2014
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Night Sun Journey	Meg Bowles (b. 1957)
Shapeshifter	Meg Bowles
Studies for Trumpet and Computer	Dexter Morrill (b. 1938)
Hocket	
Rotations	
Blues	
Cadenza	
Cantus For Trumpet and Electronics	Eric Nathan (b. 1983)
t1 for trumpet and tape	Tae Hong Park (b. 1969)

ARTIST BIOGRAPHY

Jason Dovel joined the University of Kentucky (UK) School of Music faculty in 2013. He teaches applied trumpet lessons, directs the trumpet ensemble, and serves as principal trumpet of the Faculty Brass Quintet. Prior to his appointment at UK, he taught at the University of North Texas, North Central Texas College, and Northeastern State University.

He is an active soloist and clinician, having appeared as a guest artist at many festivals and universities throughout the United States. His debut solo CD, *Lost Trumpet Treasures*, was released in summer 2014 by Mark Records. As an orchestral trumpeter, he has performed with the Tulsa Symphony Orchestra, Arkansas Philharmonic, Amici New York Orchestra, Tulsa Ballet, Dallas Opera, Tulsa Opera, Toledo Opera, Ash Lawn Opera, Symphony of Northwest Arkansas, and many other groups.

He has published articles in the *Music Educators Journal, International Trumpet Guild (ITG) Journal, The Instrumentalist* and has been a recordings reviewer for the ITG Journal since 2006. He serves ITG as Employment Editor and Chair of the annual ITG Solo Competition. Also active as a composer, his compositions and arrangements are available through Hickman Music Editions.

Jason Dovel is grateful for the tutelage of many wonderful teachers, including Keith Johnson, George Novak, Charles Saenz, James Kluesner, Charlie Geyer, Barbara Butler, Barry Bauguess (Baroque trumpet), and Bruce Dickey (cornetto). He completed a Doctor of Musical Arts in trumpet performance at the University of North Texas in 2007.

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Monday, September 29 - 7:00pm (Bird Recital Hall)
University Faculty Jazz Ensemble

Monday, September 29 - 8:00pm (Comstock Concert Hall)
University Community Band

Thursday, October 2 - 8:00pm (Comstock Concert Hall)
University Symphonic Band & Chamber Winds Louisville

Saturday, October 11 - 1:00pm (Bird Recital Hall)
Community Music Program Recital

Sunday, October 12 - 3:00pm (Comstock Concert Hall)
CMP Faculty Artist: Denine LeBlanc, piano

Monday, October 13 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Tuesday, October 14 - 8:00pm (Comstock Concert Hall)
University Jazz Ensemble I

Sunday, October 19 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: Los Angeles Piano Quartet - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

Sunday, October 19 - 7:30pm (Comstock Concert Hall)
World Music Series: Cosa Seria

Sunday, October 26 - 3:00pm (Comstock Concert Hall) $
MusiceX Series: Sergey Ostrovsky, violin & Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

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9/27/14

University Of Louisville
High School String Weekend 2014

Program

String Quartet K. 589 in Bb — W. A. Mozart
I. Allegro

UofL Graduate String Quartet
JP Sleck and Hye Jin Jung, *violin*
Michael Hill, *viola*
Ian Schroeder, *cello*

Suite No. 2 for Solo Violin (2014) — J. Pat Rafferty
Metal

J. Pat Rafferty, *violin*

Romanza — Roland Martin

Sidney King, *double bass*
Kimcherie Lloyd, *piano*

O Love How Deep — arr. Sidney King
Rondo — Ignaz Pleyel

Double Down
Paul York, *cello*
Sidney King, *double bass*

Simple Symphony, Op. 4 — Benjamin Britten
III. Sentimental Seraband

University Symphony Orchestra
High School guests
Quinn Dizon, *conductor*

Symphony no. 9 in E minor, Op 95 — Antonín Dvořák
I. Adagio - Allegro Molto

University Symphony Orchestra

Symphonie Fantastique, Op. 14 — Hector Berlioz
IV. March to the Scaffold

University Symphony Orchestra
High School guests

University of Louisville
String Weekend High School Participants

Bowling Green High School
Craig Redden (Bass)

Eastern High School
Jacqueline Robertson (Viola)

Lafayette High School
Benjamin Bossert (Bass)
Taylor Eggers (Bass)

Martha Layne Collins High School
Zach Budd (Cello)

Montgomery County High School
Tyler Browning (Violin)
Emily Jackson (Cello)
Roman Wood (Cello)
Jared Lederer (Bass)

Seneca High School
Kevin Geho (Bass)

Tates Creek High School
Kelly Sieberts (Violin)
Chris Cupp (Cello)
Jonah Fryrear (Bass)

Youth Performing Arts School
Sara Frigui (Violin)
Michael Klinberg (Violin)
Jessie Dobson (Bass)
Peter Downey (Bass)
Zoey Morris (Bass)
Jack Youngblood (Bass)

SOM
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University Faculty Jazz Ensemble

September 29, 2014 - Bird Hall

7pm

Ansyn Banks, trumpet; Mike Tracy, saxophone; Craig Wagner, guitar; Chris Fitzgerald, bass; Mike Hyman, drums

SOM
2014
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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University of Louisville

Saxophone Ensemble

Adam McCord, *director*

&

University of Louisville

Community Band

Mark Lynn, *director*

Monday Evening
September 29, 2014
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
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Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

University Saxophone Ensemble

Suite in E-flat, Op. 28, No. 1 — Gustav Holst (1874-1934), arr. Andrew Herald

I. Chaconne
II. Intermezzo
III. March

Soprano I - Brian Herald
Soprano II - Allen Schultz
Alto I - Davis Hale
Alto II - Donnie Robbins
Alto III - Nolan Aud & Ben Gutman
Tenor I - Zach Schlaug
Tenor II - Adam McIntyre & Megan Campbell
Baritone I - Damien Hicks
Baritone II - Nathan Cucilovic & Shelby Rauck
Bass - Cole Blaine

Sleep — Eric Whitacre (b. 1970), arr. Zach Schlaug

Brad Jopek, *conductor*
Soprano I - Brian Herald
Soprano II - Allen Schultz
Alto I - Davis Hale & Nolan Aud
Alto II - Donnie Robbins & Ben Gutman
Tenor I - Zach Schlaug
Tenor II - Adam McIntyre & Megan Campbell
Baritone I - Damien Hicks & Shelby Rauck
Baritone II - Nathan Cucilovic & Cole Blaine

INTERMISSION

University Community Band

Moscow - 1941 (2006) — Brian Balmages (b. 1975)

Kentucky 1800 (1954) — Clare Grundman (1913-1996)

Amanda Roberts, *conductor*

Electricity (2009) — Brian Balmages

PROGRAM NOTES

Moscow-1941 - Brian Balmages

Moscow-1941 is based upon the Russian song *Meadowlands. Meadowlands* commemorates the steppes and plains of Russia. While based on this Russian Folk song, *Moscow-1941* also uses original material to tell the audience the story of the Red Army successfully defending Moscow against German invasion during World War II. This piece uses a variety of harmonies, tone colors and sounds to bring the Red Army's victory to life for the listener.

Brian Balmages is currently an active composer, conductor, and performer. He is also the Director of Instrumental Publications for the FJH Music Company Inc. in Florida. Many of Mr. Balmages' compositions have been performed at various music conferences worldwide.

Kentucky 1800 - Clare Grundman

Kentucky 1800 was originally composed in 1954. This piece is based on tunes of American Folk songs including *The Promised Land, Cindy,* and *I'm Sad and I'm Lonely.* These folk songs are particular to the time of pioneers moving toward the West in the United States. This beautiful tone poem treats the melodies of each folk song with a form of strength and vitality, bringing a powerful and soul-filled sound to its audience.

The composer, Clare Grundman, was a graduate of Ohio State University with Bachelor's and Master's degrees. He studied music composition with composer Paul Hindemith and also served as a military musician in the United States Coast Guard.

Electricity - Brian Balmages

Meaning to portray an electron moving rapidly through a circuit, this second piece by Brian Balmages immediately begins with high energy and driving rhythmic force. While using this rhythmic force to portray the electron, Balmages also uses various musical devices to portray a power outage with a slowed section, and then allows the electron to push on with a repeat of the original opening material. This piece will immediately grab the audience's attention with its powerful and driving sound.

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UNIVERSITY OF
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SCHOOL OF MUSIC

Thursday, October 2, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Sonata in A Minor, Wq. 132 for solo flute — C.P.E. Bach (1714-1788)
II. Allegro

Meaghan Spencer, *flute*
(student of Don Gottlieb)

Image for solo flute — Eugene Bozza (1905-1991)

Carrie Ellis, *flute*
(student of Kathleen Karr)

Caprice No. 24 — Niccolo Paganini (1782-1840)

Lauren Cannady, *flute*
(student of Don Gottlieb)

SPECIAL HUESER HEARING INSTITUTE PRESENTATION

SOM
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UNIVERSITY OF
LOUISVILLE®

SCHOOL OF MUSIC

presents

University of Louisville

Symphonic Band

Amy I. Acklin, *Director*

&

Chamber Winds

LOUISVILLE

CONCERT BAND

Frederick Speck, *Director*

Thursday Evening
October 2, 2014
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

UNIVERSITY SYMPHONIC BAND
Amy I. Acklin, *Director*

His Honor (1933) (NOT RECORDED) Henry Fillmore
(1881-1956)
Ed. by Frederick Fennell

Bradley Jopek, *conductor*
In partial fulfillment of the requirements of the Master of Music degree

Songs of Old Kentucky (2005) Brant Karrick
I. John Riley (with Wayfaring Stranger) (b. 1960)
(PARTIALLY RECORDED)

Prelude, Siciliano and Rondo for Symphonic Band (1979) Malcolm Arnold
(1921-2006)
Arr. by John P. Paynter

Dr. Jason S. Ladd, *Guest Conductor*

Echoes of Rascia for Wind Ensemble (2008) Nebojsa S. Macura
(b. 1982)

INTERMISSION

Chamber Winds Louisville & The Louisville Concert Band

Frederick Speck, *Director*

Intrada (Fanfares, Entrances and Marches) (1973) — Alfred Reed (1921-2005)

Double Wind Quintet

Mangulina (2001) — Paul Basler (b. 1963)

Finale from Symphony No. 2 "Little Russian" (1872) — Peter Ilyich Tchaikovsky (1840-1893), transcribed by James Curnow

Rolling Thunder (1918) — Henry Fillmore (1881-1956)

PROGRAM NOTES

His Honor (1933) - Henry Fillmore

Henry Fillmore was the most colorful bandman of his time stretching across 50 years of composing for his family's publishing house, the Fillmore Brothers Company of Cincinnati, OH. Fillmore's Band, famous in the 1930s as a Cincinnati radio group, was among the last in the long line of great professional bands that provided America with their particular combination of music and entertainment, especially Fillmore in his conducting and composing with his exuberance in personal spirit. *His Honor* certainly contains music to make people happy. Fillmore dedicated the march to then Mayor Russell Wilson of Cincinnati and performed for the first time by the Fillmore Band during their concerts at the Cincinnati Zoological Gardens in August 1933 before copyrighted by The Fillmore Bros. Co. on January 22, 1934. It is most likely Fillmore never played *His Honor* exactly as he had approved it for publication, as this would have been too confining for his imaginative and expansive musical personality.

- Program Note by Frederick Fennell

Songs of Old Kentucky (2005) - Brant Karrick

Prelude, Siciliano and Rondo was originally composed as a brass band work entitled *Little Suite for Brass,* op. 80. Paynter's arrangement expands the music for percussion and woodwinds while retaining the characteristics and integrity of Malcolm Arnold's original piece. The tuneful and folkish melodies, typical of the British Band Tradition, are very light hearted and harmonious performed with buoyancy while also having a regal feel. Each movement contains the form ABACA, but the first two movements feature chamber-like ensembles while the final movement features the entire ensemble.

- Program Note by Bradley Jopek

Prelude, Siciliano and Rondo for Symphonic Band (1979) - Malcolm Arnold

Kentucky has a rich and unique history dating from the 1670s when the English began to settle and migrate westward creating an array of culture including music beginning a heritage of traditional ballads and other old Scottish and English folk songs. During the early 20th century, Josephine McGill and Loraine Wyman traveled through the Cumberland Mountains and transcribed words and melodies for over 200 songs. It is in their collections that five tunes used in this setting—"John Riley," "The Lonesome Scenes of Winter," "Sourwood Mountain," "Frog Went-A-Courting," and "Loving Hannah,"—are found. *Songs of Old Kentucky* was written during the fall of 2005 for the Kentucky Music Educators Association District IX All-District Band, and was premiered on January 14, 2006.

- Program Note by the composer

Echoes of Rascia for Wind Ensemble (2008) - Nebojsa S. Macura

"Rascia" is the Latin name for Raska, a medieval state in southeastern Europe populated by the Serbian people, and a predecessor to modern-day Republic of Serbia. While the rich history of its liturgical chant is well documented, little is known about other types of Serbian music form the Middle Ages. *Echoes of Rascia* draws upon the musical traditions, both real and imagined, of this bygone era. Except for a quote from a Serbian Orthodox (Christian) hymn, first played by the flugelhorn at the beginning of the piece, all the thematic material is original. This work is dedicated to Rodney Winther, Professor Emeritus at the University of Cincinnati College-Conservatory of Music, in gratitude for his guidance and support.

- Program Note by the composer

Intrada (Fanfares, Entrances and Marches) - Alfred Reed

As its title declares, Alfred Reed's *Intrada* from the *Double Wind Quintet* relies on a pastiche of motives and figures that proclaim and present. In it, Reed cleverly suggests bit and pieces of fanfares that remind the listener of various style periods, while always retaining his own distinctive voice. The wind and brass quintets largely maintain their individual thematic materials, these composed in such a way to create an energetic point and counterpoint between the forces. Near the end, a unification develops that drives toward a punctuated release.

Mangulina - Paul Basler

Paul Basler is a versatile performer, composer, and teacher. Currently Professor of Horn at the University of Florida, he also maintains an active compositional career. His catalogue is diverse, including both choral and instrumental works. In his own description, the composer writes, "*Mangulina* is based on traditional dance rhythms from the Dominican Republic. The piece conjures up images of frenzied dancing, a primordial jumping up and down and stomping on the Earth, sending wishes and dreams towards the heavens." *Mangulina* was commissioned in 2001 by a consortium including Daniel J. Schmidt and the Mars Hill College Wind Symphony, John T. West and the Western Carolina University Wind Ensemble, Richard Clary and the University of Kentucky Wind Ensemble, and William A. Gora and the Appalachian State University Wind Ensemble.

Finale from Symphony No. 2 "Little Russian" - Peter Ilyich Tchaikovsky

Tchaikovsky began working on his *Symphony No.* 2 during the summer of 1872, His affection for Ukrainian folk music is richly revealed in this, the "Little Russian" Symphony, as quotations from "Down the Mother Volga" and "Spin, O My Spinner" are heard in two of the early movements, while a tune called, "The Crane" provides source material for the fourth and final movement. Both the muscularity of the brass and nimble vitality of the ensemble at large are featured in his finale. Though Tchaikovsky was not intertwined with "The Five" (Cui, Borodin, Balakirev, Mussorgsky, and Rimsky-Korsakov), there was professional cordiality.

Not surprisingly, the folk connections in his *Symphony No. 2* garnered the strong approval of these nationalists. The work was also met with immediate success from the general audience, but the composer himself remained unsettled about its structure and craft. He ultimately revised and recomposed until the work was ready for it second launching in 1882, upon which the work enjoyed an equally strong embrace.

Rolling Thunder - Henry Fillmore

Rolling Thunder, one of the greatest circus marches of all time, was composed in 1916 by Henry Fillmore. Dedicated to trombonist, Ed "The Ace" Hicker, its demands for the prowess of deft slide work are legendary. Fillmore himself was a trombonist, though during his early years he hid this fact from his father, a composer of gospel songs who thought the slide trombone to be a rather sinful instrument. Fillmore's affection for the trombone resulted in many so-called "trombone smears" featuring the whole trombone section. A few titles, from a full list too long to mention, include: *Teddy, Lassus, Slim, Sally, Shoutin' Liza,* and *Lucky Trombone.* A prolific composer in this genre and others, Fillmore often credited his works under the pseudonyms, Harold Bennett, Ray Hall, Al Hayes, Gus Beans, Harry Hartley and Henrietta Moore.

GUEST CONDUCTOR BIOGRAPHY

Dr. Jason S. Ladd is the Assistant Director of Instrumental Music at Marquette University where he leads the Marquette Symphony Orchestra and Marquette Symphonic Band, in addition to assisting with the Marquette Pep Band. Previously, Dr. Ladd taught in public schools in the cities of Oswego (NY) and Syracuse (NY) and served as an adjunct professor in tuba and euphonium at Syracuse University. Musicians he has performed with include the national touring company of Chicago, vocalist Nancy Wilson, saxophonist Dave Liebman, tubist Howard Johnson, and conductor Kazuyoshi Akiyama.

Dr. Ladd received a Bachelor's degree in Tuba Performance/Music Education from the Eastman School of Music, Master's degrees in Tuba Performance and Music Education from Syracuse University, and the Doctor of Philosophy degree in Music Education and Conducting from Florida State University. As a composer his works have been read by the Buffalo Philharmonic, the Cassatt Quartet, and the Eppes Quartet as well as having works performed by the Eastman School of Music's Tuba Mirum and the Syracuse University Wind Ensemble. Currently, Dr. Ladd serves on the advisory board for MENC's Music Educator's Journal. His memberships include the American Federation of Musicians, American Society of Composers Authors and Publishers, College Band Directors National Association, Music Educators National Conference, Phi Mu Alpha Sinfonia, and Pi Kappa Lambda.

University Symphonic Band

Amy I. Acklin, *Director*

Flutes

Lauren Kohake* +picc	Florence KY
Abby Reed +picc	Mayfield, KY
Kaeli Keables	Crestwood, KY
Brianna Berry	Florence, KY
Ben Gutman	Floyds Knobs, IN
Nicole Peterson	Fort Mitchell, KY
Katelin McDonald	Scottsburg, IN

Oboes

Hagan Zoellers*	London, KY
Scott Sams	Lexington, KY

Clarinets

Matt Batteiger*	Murray, KY
Dylan Garrett	Sellersburg, IN
Nichelle Wolfe	Dry Ridge, KY
Brooklyn Smith	Madisonville, KY
Savannah Gregorchik	Louisville, KY
Olivia Slade	Fort Thomas, KY
Kaitlyn Hood	Versailles, KY

Bass Clarinet

Noah Morrison	Louisville, KY

Bassoons

Abby Matracia*	Fort Mitchell, KY
Lauren Roerig°	Clinton, NJ

Alto Saxophones

Donnie Robbins	Fort Mitchell, KY
Adam McIntyre	Louisville, KY
Nathan Cucilovic	Louisville, KY
Jake Daniels	Cincinnati, OH

Tenor Saxophone

Brian Herald	Jeffersonville, IN

Baritone Saxophone

Cambron Little	Owensboro, KY

Horns

Ian Wolfe*	Lawrenceburg, KY
Josh Goodman	Fairfield, OH
Megan Collins	Independence, KY
Shelby Rauch	Cincinnati, OH
Brad Jopek+	Louisville, KY
Seth Berkenbosch	Louisville, KY
Hannah Doyle	Smithfield, KY
Ariel Ramsey	Falmouth, KY

Trumpets

Halston Soder*	Madisonville, KY
Blake Herron+	Campbellsville, KY
Chris Labrum	Clarksville, IN
Sean McKinney+	Broken Arrow, OK
Brandon Doggett+	Memphis, TN
Brent Mode	Jeffersonville, IN
Kelsey Voit	Cincinnati, OH
Kevin Kierspe+	

Trombones

Ethan Evans*	Bridgeport, WV
Liz Walker	Louisville, KY
Jarrod Foushee	Flaherty, KY

Bass Trombone

Sam Hornbuckle	Louisville, KY

Euphonium

Nick Gay*	Louisville, KY
Billy Engleman	Dry Ridge, KY

Tuba

Caleb Stevens	Franklin, KY

Percussion

Hayden McConnell*	Providence, KY
Anna Gullion	North Vernon, IN
James Gibson	Louisville, KY
Joey Beeber	Louisville, KY
Ryan Johnson	Jeffersonville, IN
Justin Preher	Shelbyville, KY

Double Bass

Pauline Ottaviano°

** principal*
+ graduate student
° guest performer

The Louisville Concert Band

Frederick Speck, *Director*

Flutes and Piccolos
Lauren Cannady
Sarah Kurtz
Judy Rainey
Baely Slaton

Oboes
Katherine Alberts
Wendy Davidson

Clarinets
David Bybee
Carolyn Fassio
Amber Gutierrez
Jessica Lynn
Roslyn Mattingly
Sharon Murphy
Linda Pulley
Carrie Ravenscraft
Brad Rogers
Dallas Tidwell

Bass Clarinet
Jennifer Korfhage

Bassoons
Kevin Cox
Eve Witt

Alto Saxophones
Cory Barnfield
Michael Grzelaczyk

Tenor Saxophone
Mike Arthur

Baritone Saxophone
Matthew Reidinger

Horns
Scott Cooksey
Colin Dorman
Jody Hurt
Jessica Jopek

Trumpets
Curtis Essig
Erika Howard
Kristi Schmidt
Zachary Schell
Jon Wysong

Trombones
Rusty Crimm
Cory Zilisch

Bass Trombone
Anastasi Fafalios

Euphonium
David Centers

Tuba
Mat Murphy
Chris Schmidt
Taylor Stampfer

Percussion
Jenny Branson
Kyle McCoy
Jeremy McMonigle
Sharon Murphy
Jim Weixler

Double Bass
Alice Markiewicz

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

A Celebration

no recordings

Edith Davis Tidwell

Saturday Afternoon
October 11, 2014
5:00 p.m.
Comstock Concert Hall

PROGRAM

Welcoming remarks from Dr. Christopher Doane, Dean

Special Selection

Edith Davis Tidwell, *soprano*
David George, *piano*

Music for a While — Henry Purcell

Jessica Bortz Schaap, *soprano*
David George, *piano*

Soave sia il vento *from* Così fan Tutte — Wolfgang Amadeus Mozart

Amanda Boyd, *soprano*
Bethany Stiles, *mezzo-soprano*
Chad Sloan, *baritone*
David George, *piano*

Depuis le jour *from* Louise — Gustave Charpentier

Claire DiVizio, *soprano*
Nancy Albrink, *piano*

Ich baue ganz *from* Die Entführung aus dem Serail — Wolfgang Amadeus Mozart

Steven Paul Spears, *tenor*
Linda Sparks, *piano*

Zur Rosenzeit, Op. 48 — Edvard Grieg

Joan Linscheid, *mezzo-soprano*
Kyle Linscheid, *piano*

Hai gia vinta la causa! *from* Le Nozze di Figaro — Wolfgang Amadeus Mozart

Chad Sloan, *baritone*
Debbie Dierks, *piano*

The Serpent *from* Songs for Leontyne — Lee Hoiby

Joy Wallace Burdette, *soprano*
David George, *piano*

VIDEO

Lucky Child *from* At the Statue of Venus — Jake Heggie

Erin Keesy, *soprano*
David George, *piano*

Quanto e Bella *from* L'Elisir d'Amore — Gaetano Donizetti

Daniel Weeks, *tenor*
Debbie Dierks, *piano*

Ain't it a pretty night *from* Susannah — Carlisle Floyd

Jacqueline Thompson, *soprano*
Nancy Albrink, *piano*

Sì, mi chiamano Mimì *from* La Bohème — Giacomo Puccini

Joy Leitner, *soprano*
David George, *piano*

Chi il bel sogno *from* La Rondine — Giacomo Puccini

Susan Tilbury, *soprano*
David George, *piano*

Hab' mir's gelobt, (Final Trio, Act III) *from* Der Rosenkavalier — Richard Strauss

Claire DiVizio, *soprano*
Erin Keesy, *soprano*
Sarah Barker Murrell, *mezzo-soprano*
David George, *piano*

Cäcilie — Richard Strauss

Amanda Boyd, *soprano*
David George, *piano*

Zueignung — Richard Strauss

Bethany Stiles, *mezzo-soprano*
Nancy Albrink, *piano*

Heimliche Aufforderung, Op. 27, No. 3 — Richard Strauss

Lynn Thompson, *baritone*
Grace Baugh-Bennett, *piano*

VIDEO

My Simple Christmas Wish — David Friedman

John Vessels, *tenor*
Nancy Albrink, *piano*

When did I fall in love? *from* Fiorello! — Jerry Bock

Jennifer Gerding Warren, *soprano*
David George, *piano*

Laurie's Song *from* The Tender Land — Aaron Copland

Emily Albrink Katz, *soprano*
Nancy Albrink, *piano*

How Can I Keep from Singing? — Robert Lowry

Ensemble
David George, *piano*

Make our Garden Grow *from* Candide — Leonard Bernstein

Ensemble
David George, *piano*

A collection box will be located in the lobby. Donations are welcome and will be allocated to the Dallas Tidwell and Edith Davis Tidwell Endowed Fund.

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2014
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Denine LeBlanc, *piano*

with

Christopher White, *piano*

CMP Faculty Artist Recital

Sunday Afternoon
October 12, 2014
3:00 p.m.
Comstock Concert Hall

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PROGRAM

Preludes from Pangaea — Larry Barnes (b. 1950)
- I. Vocalise for an Orchid Moon

Nocturne in E Minor, Op. 72, No.1 (Posth) — Frédéric Chopin (1810-1849)

Trois Etudes de Concert — Franz Liszt (1811-1886)
- III. Un Sospiro

Saints Rising — Carrie Leigh Page (b. 1980)
- The World
- Meditation Interrupted
- Ecstasy

Sonata in C# Minor, Op. 27, No. 2 — Ludwig van Beethoven (1770-1827)
- Adagio sostenuto
- Allegretto
- Presto agitato

INTERMISSION

The Manhattan Suite — Davide Zannoni (b. 1958)
- Old Penn Station
- Jefferson Market Courthouse
- The Varitype Building
- Ladies Mile
- Saint Luke's Gardens

US Premiere
Christopher White, *piano*

La sérénade interrompue — Claude Debussy (1882-1918)
La fille aux aux cheveux de lin
Minstrels

Troubled Water — Margaret Bonds (1913-1972)

ARTIST BIOGRAPHIES

Dr. Denine LeBlanc teaches piano at the University of Louisville in the School of Music Community Music Program, as well as music in the city's public school system, where she has taught for twenty years. "For Michelle," Dr. LeBlanc's third album, is a memorial album for her late sister, the esteemed equine specialist, Dr. Michelle LeBlanc. Dr. LeBlanc's previous albums, "The Sun Shines Bright" and "Weep no More," feature original piano music by Kentucky composers. She has played both traditional and contemporary concerts throughout the United States as well as abroad in France, Germany, Hungary and Italy.

Significant performances in her life include recitals for American soldiers and their families stationed in Baumholder, Wiesbaden, and Vilseck, Germany. Her son, Sergeant Adrian Adams who was stationed in Vilseck, was also in attendance.

Dr. LeBlanc holds a Doctor of Musical Arts degree in piano performance and music history from the University of Cincinnati College-Conservatory of Music, a Masters of Music degree from the University of Louisville and a Bachelors of Music degree from the Cleveland Institute of Music.
Dr. LeBlanc is the proud mother of four children. She lives in the historic district of Louisville, Kentucky.

Christopher T. White is an independent teacher, composer and pianist based in Louisville Kentucky. His compositions range broadly across the solo, choral, chamber and concert genres as well as collaborative works for electronic, ballet, theatre and film media. Currently on the faculty of the University of Louisville School of Music, White also maintains a private studio teaching and tutoring both adults and children at his home.

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University Jazz Combos

October 13, 2014 at 7 PM

Bird Hall

Randy Brecker Combo / Kinney Dorman Combo / International Combo

SOM
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UNIVERSITY OF
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presents

Jazz Ensemble I

Ansyn Banks, *director*

October 14, 2014
8pm Comstock Hall

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Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

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PROGRAM

Pythodd Fellows.....John LaBarbera

Look for The Silver Lining..... Jerome Kern arr. Michael Abene

Perceptive Hindsight.....Herb Phillips

When You Go.....Ray Brown arr. Geoff Keezer

Fried Bananas.....Dexter Gordon arr. Luke Miller

Rosewood.....Woody Shaw arr. Bob Lowden

920 Special.....Warren & Murphy

La Fiesta..... Chick Corea arr. Michael Phillip Mossman

Lament..... J. J. Johnson arr. Mike Tomaro

Dragonfly.....Steve Allee

PERSONNEL

Saxophones
Thomas Souza-Alto I
Dylon Jones Alto -II
Thiago Fernandez- Tenor I
Jon Driver-Tenor II
Luke Miller-Bari

Trumpets
Arabo Bey Lead Trumpet
Kevin Kierspie Trumpet II
Conner May Trumpet III
Nick Kaizer Trumpet IV

Trombones
Ethan Evans- Trombone I
Doug Finke- Trombone II
Elizabeth Walker- Trombone-III
Sebastian Van Horn- Trombone-IV

Rhythm Section
Kendall Carter- Piano
Andrey Goncalves- Bass
Claudia Martinez- Guitar
Rafael Lopez-Guitar
Price McGuffey- Drums

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Thursday, October 16, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Mike Tracy - Alumni of the Year

International Combo
Thomaz Souza, *soprano saxophone*
Thiago Wojtowicz, *tenor saxophone*
Claudia Martinez, *guitar*
Iara Gomes, *piano*
Andrey Goncalves, *bass*
Israel Cuenca, *drumset*
Mike Tracy, *director*

A veritable "Ambassador of Jazz," Professor **Michael Tracy** is one of America's foremost jazz educators, with more than thirty-five years of performing and teaching experience. In classrooms, studios, and concert halls, he has developed a variety of innovative approaches to jazz education, enabling him to work with students of any proficiency. Tracy has taught and performed throughout the United States, Argentina, Australia, Belize, Brazil, Canada, China, Costa Rica, Denmark, Ecuador, Estonia, Finland, Germany, Great Britain, Italy, Japan, New Zealand, Poland, Russia, Scotland, Singapore, and Wales. As a Fulbright Senior Specialist, he helped establish a jazz program at the Estonian Music Academy in Tallinn, Estonia. He has frequently coordinated and hosted groups sponsored by the Open World Cultural Program, an organization that brings jazz musicians from Russia to the United States to interact with their American counterparts. Tracy has also been instrumental in establishing faculty and student exchanges and workshops with institutions in Australia, Argentina, Brazil, Japan, Poland and Russia.

Professor Tracy is Director of the Jamey Aebersold Jazz Studies Program at the University of Louisville School of Music in Louisville, Kentucky, where his responsibilities include teaching saxophone, advising graduate and undergraduate students, and directing the annual Jazz Fest (formerly Jazz

Week) which he founded in 1994. In addition to his duties at the University, he is a longtime faculty member of the widely renowned Jamey Aebersold Summer Jazz Workshops, where he has served for over thirty-seven years. Each summer he teaches combo, jazz theory, and saxophone master classes with the world's leading jazz educators and as camp administrator is responsible for organizing and coordinating all educational programs and activities. He also founded the Louisville Jazz Workshop to offer high and middle school students the opportunity to experience improvisation and jazz performance. Tracy's dedication to jazz education has not gone unnoticed. He is the recipient of several awards including the 1996 School of Music Alumni Service Award; the 2000 University of Louisville Distinguished Faculty Service Award; and a 1999 Red Apple Award. He is also a two-time National Endowment for the Arts Award winner, and is a member of the 2000 Who's Who in Executives and Professionals and 2005 Who's Who Among America's Teachers.

Although education has been the main focus of his career, Tracy has also made forays into the worlds of recording, publishing, and arranging. He has six CDs to his credit. The most recent effort, *Surfboard* (2012, Summit Records: DCD 593) features an all Brazilian rhythm section (Renato Vasconcellos, Leonardo Cioglia and Vanderlei Pereira) performing Brazilian selections by Jobim, Pascoal and others in addition to new originals written specially for the CD by contemporary Brazilian composers. *Wingspan* (2010, SeaBreeze: SBJ-3092), features Italian pianist Davide Logiri and showcases originals and arrangements of jazz standards. *Conversations* (2008, SeaBreeze: SBJ-3088), is a collection of duets with pianist Harry Pickens. *Gusting* (2004, SeaBreeze: SB-3071) offers a variety of contemporary compositions and was preceded by *Tracings* (2003, SeaBreeze: SB-3062), which includes originals and Brazilian standards and arrangements. *Facets*, released in 1999, features the saxophone in a variety of previously unrecorded classical and jazz works from composers with ties to the state of Kentucky.

Professor Tracy holds Bachelor's of Music and Music Education degrees and a Master's of Arts in Higher Education from the University of Louisville. Among his teachers are nationally prominent jazz musicians such as Jamey Aebersold, David Liebman, Jerry Coker, and David Baker and he has shared the stage with such stars as Ella Fitzgerald, Buddy Rich, J. J. Johnson, Curtis Fuller, Johnny Mathis, Marvin Hamlish, the Four Tops and the Temptations. He has also teamed up with jazz greats Jamey Aebersold, David Liebman, Rufus Reid, David Baker, Bobby Shew, Jerry Coker, Dan Haerle and Pat La Barbera for concerts and club appearances around the world. Additionally, Tracy has performed and recorded with the Louisville Orchestra in both classical and pop settings and was an Artist-in-Residence for the Kentucky Arts Council from 1980 until 1988.

SOM
2014
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Cosa Seria

World Music Series

Sunday Evening
October 19, 2014
7:30 p.m.
Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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COSA SERIA

Cosa Seria is a 7-piece, latin powerhouse of Salsa combined with Timba and other contemporary Latin rhythms. The result is a unique and modern, high-energy rendition of the traditional salsa sound. The band is comprised of talented musicians from Cuba, the U.S. and Panama.

With this refreshing mix of talent and energy, along with the contagious rhythms of its repertoire, Cosa Seria will make anyone addicted to their sound, thrilling the casual listener as well as the most demanding dancer. The band generates a party atmosphere that starts at the first note and gets everyone involved throughout the show.

PERSONNEL

Joana Garcia, *congas*
Alberto Abril, *bass & vocals*
Johnny Castaneda, *drum set*
Yoan Paumier, *trumpet*
Mike Smith, *trombone*
Abel Delgado, *lead vocals*
Rafael Lopez, *keyboard, vocals & general direction*

Gabe Scott, *dance instructor*
with Xplosive Rhythms Dance and Fitness, LLC

PROGRAM

Te Conozco	Willie Colon
El Cuarto de Tula	Sergio Gonzalez Siaba
Pantera Mambo	Henry Mancini
Como Volver a Ser Feliz	Amaury Gutierrez & Luis Enrique Mejia
Ahora Tengo a Otra	Rafael Lopez
Yo No Se Mañana	Jorge Luis Piloto & Jorge Villamizar
Cosa Seria Es La Que Manda	Rafael Lopez
Carnaval	Victor Daniel
Chan Chan	Francisco Repilado

BREAK

El Preso	Alvaro Velasquez
Hoah	Calle Real
Tumbao' Pa' Mi Timbal	Tony Martinez
Lloraras	Oscar D' Leon
No Vale La Pena Enamorarse	Rey Ruiz
Regalame Una Noche	Maelo Ruiz
Si Tu Me Besas	Oscar Hernamdez
Mi Libertad	Rey Ruiz
Todo Tiene Su Final	Willie Colon

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Monday, October 20 - 7:00pm (Bird Recital Hall)
University Jazz Repertory Ensembles

Monday, October 20 - 8:00pm (Comstock Concert Hall)
Guest Artist: Ira Gold, double bass

Tuesday, October 21 - 8:00pm (Comstock Concert Hall)
University Jazz Ensemble II

Wednesday, October 22 - 8:00pm (Comstock Concert Hall) ***Canceled***
University Student Composers

Thursday, October 23 - 8:00pm (Comstock Concert Hall)
Faculty Artist: Michael Tunnell, trumpet

Sunday, October 26 - 3:00pm (Comstock Concert Hall) $
MusiceX Series: Sergey Ostrovsky, violin & Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Sunday, October 26 - 7:30pm (Comstock Concert Hall)
University Chorus, Collegiate Chorale & Cardinal Singers

Monday, October 27 - 7:00pm (Bird Recital Hall)
Guest Artist: Willie Thomas, trumpet, with the Aebersold Jazz Quartet

Wednesday, October 29 - 8:00pm (Comstock Concert Hall)
Guest Artist: Tracy Edwards, flute, with Kathleen Karr, flute, & Naomi Oliphant, piano

Friday, October 31 - 8:00pm (Comstock Concert Hall)
University Symphony Orchestra - Halloween Spooktacular

Sunday, November 2 - 3:00pm (Comstock Concert Hall) $
Speed Concert Series: Ben Sollee, cello - Speed Concert Series events are $20 for members of the Speed Museum, $25 at the door for non-members. Information at 502.634.2700.

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77th Season
Three Hundred Sixty-first Concert
of the Society

Los Angeles Piano Quartet

Mikhail Kopelman, *violin*
Katherine Murdock, *viola*
Steven Doane, *cello*
Xak Bjerken, *piano*

University of Louisville
October 19, 2014
3:00 P.M.
Comstock Concert Hall

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2014-2015 Contributors as of 10/15/14*

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*We will be pleased to add the names of additional contributors in subsequent programs.

Program

Quartet in C Major, WoO 36 (1785)* — Ludwig van Beethoven (1770-1827)

Allegro vivace
Adagio con espressione
Rondo: Allegro

Piano Quartet (2014)* — Christopher Stark (b. 1980)

Assisi, in memoriam Jonathan Harvey
Meccanico to Sean Shepherd (& Jake)
Precisamente to Roberto Sierra

composed for the Los Angeles Piano Quartet
(world premiere performance)

Intermission

Quartet in G Minor, Op. 25 (1861) — Johannes Brahms (1833-1897)

Allegro
Intermezzo: Allegro ma non troppo
Andante con moto
Rondo alla Zingarese: Presto

*represents a first presentation for the Chamber Music Society

Acknowledgments

The Chamber Music Society of Louisville is supported by the generosity of numerous individuals and organizations that join in its purpose of presenting performances of the world's best chamber music by its most renowned artists. The Board of Trustees thanks all who contribute to this effort and help bring meaningful music to our community:

Herz-Smith Sustainers, Sustainers, Benefactors, and Patrons
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We are very grateful for a generous bequest left to the Society by Louise T. Schulman.

Special thanks to Dr. Jean Christensen for preparing all of our program notes.

Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society to insure that both the number of concerts as well as the quality of musicians be maintained for five years. Emilie Strong Smith was an involved and generous Chamber Music Society supporter for many decades. In honor of these individuals, the top contributors category has been designated the Gerhard Herz-Emilie Strong Smith Sustainers. For information on becoming a Herz-Smith Sustainer, please contact Barbara Brick at (502) 329-4901 or bababb@bellsouth.net.

www.louisvillechambermusic.org

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Next Chamber Music Society Concert

November 23, 2014 - 3:00 p.m.

Johannes String Quartet

Single tickets can be purchased in advance online at:
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CHAMBER MUSIC SOCIETY of Louisville

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Chamber Music Society of Louisville

and the

University of Louisville School of Music

present the

77th Season

Three Hundred Sixty-First Concert of the Society
Los Angeles Piano Quartet
October 19, 2014 - 3:00 p.m.
Comstock Concert Hall

Three Hundred Sixty-Second Concert of the Society
Johannes String Quartet
November 23, 2014 - 3:00 p.m.
Comstock Concert Hall

Three Hundred Sixty-Third Concert of the Society
Amernet String Quartet
February 15, 2015 - 3:00 p.m.
Comstock Concert Hall

Three Hundred Sixty-Fourth Concert of the Society
Music from Copland House
March 22, 2015 - 3:00 p.m.
Comstock Concert Hall

Three Hundred Sixty-Fifth Concert of the Society
Emerson String Quartet
April 12, 2015 - 3:00 p.m.
Comstock Concert Hall

The **Los Angeles Piano Quartet** made its debut in 1977. Over the years the ensemble has been in demand on concert series across North America, and has performed in many of the great halls of Europe. Today's concert will be its third performance for the Chamber Music Society of Louisville. **Violinist Mikhail Kopelman** is one of the world's great chamber musicians, who for twenty years was the first violinist of the Borodin Quartet, and for six years first violinist of the Tokyo Quartet. He is a graduate of the Moscow Conservatory, and is currently on the faculty of the Eastman School of Music. **Violist Katherine Murdock** has performed with such groups as the Orpheus Chamber Orchestra and the Boston Chamber Music Society. For six years she was a member of the Mendelssohn String Quartet. A past participant in the Marlboro Festival, she has toured the nation with Music from Marlboro. **Cellist Steven Doane** is currently Professor of Cello at the Eastman School of Music, where he has taught for twenty-five years. He has had teaching associations with the Royal College of Music in London, and the Royal Academy. He is an active chamber musician, and a prize-winning recording artist. **Pianist Xak Bjerken** earned degrees from UCLA, and the Peabody Conservatory, where he became a teaching assistant of Leon Fleisher. He is Associate Professor of Piano at Cornell University, where he co-directs Mayfest, an international chamber music festival. He has held chamber music residencies at the Tanglewood Music Center and the Festival of Two Worlds in Spoleto, Italy.

Los Angeles Piano Quartet – October 19, 2014

Piano Quartet in C Major, WoO 36, Nr. 3 — **Ludwig van Beethoven (1770-1827)**

Allegro vivace
Adagio con expressione
Rondo. Allegro

According to Beethoven's own account he began to study music at the age of four. The history of his early training and the beginning of his active practical musicianship is not a particularly cheerful one, but it is interesting to learn that already at the age of about 12, he began to work as the assistant organist and the cembalist in the orchestra of the Electoral Chapel, where his duty was to accompany the rehearsals of the opera orchestra–without pay. He composed some works, a concerto, a rondo and a song, and the last two were published when he was 14. His life began to take a turn about 1787 with his first trip to Vienna, which more or less coincided with the time that he began to attract the attention of people who became important to his musical, social and intellectual development. In other words, in 1785, the time of the composition of the Piano Quartet in C Major, he had had little training other than what his father, local teachers and practical experience could provide. The works that pre-date 1787 pretty much sum up what a talented youngster could do with provincial resources in 18th-c. Germany. These resources included published music, and in this case, a set of sonatas for violin and piano by Mozart perhaps play a role.

The three piano quartets, WoO 36, Nos. 1-3, are the only works Beethoven composed for this particular ensemble, whereas later in Vienna he composed mighty works for piano trio (Opps. 1, 11, 70, 97), works that were meant to be, at least in part, vehicles for his own performance as a pianist-composer. Though the early quartets weren't published, neither did he discard them, for later in Vienna he culled ideas and tunes from them for his first set of sonatas for piano, opus 2. Listeners may recognize two passages from the quartet in the opening movement of the C major Sonata Op.2, No.3, and the initial theme of the Adagio movement, basis for the Adagio of the Sonata, Op.2 No.1. The manuscripts for the three piano quartets, discovered after his death, were acquired by Artaria, and published in 1828.

According to some commentary, the strongest outside influence on Beethoven's Piano Quartet in C Major was Mozart's sonatas for violin published in 1781. In particular, the material for the central section of the last movement, the rondo, seems to reflect Beethoven's knowledge and response to Mozart's sonata for violin in C Major, K. 296, although the form of Mozart's movement is significantly more developed, while Beethoven's treatment is quite in keeping with a young person's understanding of a "standard" form.

The quartet in C major is in three movements, with the middle movement in the subdominant key of F Major. The piano is the principal instrument in the first movement, at most trading off melodic ideas with the first violin; the cello only occasionally has some independence from the piano bass line and the viola has a brief melodic moment or two. The thematic character is bright and the material is varied, featuring mostly arpeggiated ideas and running sixteenth-note themes. The special, short-lived moments are the several quick tradeoffs in modes and extensions to third-related keys (G minor, E-flat Major, C minor). Early in the development section, a brief statement of the first theme in the subdominant that seems to initiate a recapitulation is soon converted into more development with the recapitulation coming later at a more appropriate point.

Even this early in his development Beethoven's melodic genius is evident, for the second movement is one that could only be identified as his. The strings become progressively more prominent in the second, and more so in the third movement, where the piano and strings trade off thematic activity and are on more of an equal par than in the first movement. Was the central

section of the rondo influenced by a similar moment in the violin sonata by Mozart? If so, Beethoven was already thinking about it when he composed the first movement, as a very similar motive of rising leaps and falling 2nds or 3rds with a dotted rhythm is found there. Perhaps this is rather evidence of Beethoven's own early ability and comprehensive thought?

Piano Quartet **Christopher Stark (b. 1980)**

When Christopher Stark mentions in his biography that early years in rural Montana played a role in his development as a composer, one imagines that he is one of those westerners who thinks longingly of broad Western vistas when he finds himself living in the densely-populated east where there are only a few small mountains wedged in between forests. Beginning his studies at the University of Montana, he moved east in stages: first to the Cincinnati Conservatory of Music, and then to New York State where he completed his doctorate in composition under Steven Stucky and Roberto Sierra at Cornell.

The list of awards, prizes and recognition that Christopher Stark has received is too numerous to list in full: commissions from the Fromm Foundation, the American Composers Orchestra., and the Detroit Chamber Winds and Strings; winner of numerous competitions, among them the Utah Arts Festival, Cincinnati Conservatory Orchestra Composition Competition, 2011 SCI/ASCAP Student Commission; and, performances by members of eighth blackbird, Dinosaur Annex, Buffalo Philharmonic, Israeli Chamber Project, Aspen Contemporary Ensemble, among others. Christopher Stark has his own publishing company, Sommerso Publishing, a well-designed web site, and a presence on YouTube. He is an Assistant Professor of Composition at Washington University in St. Louis.

The following is Christopher Stark's commentary about his work which is receiving its premiere performances on today's concert:

Piano Quartet is a three-movement work, approximately fifteen minutes in duration, which was written for the Los Angeles Piano Quartet and made possible by a grant from the Fromm Music Foundation. The first movement is based on my impressions of Assisi, Italy, which I visited in 2012. The movement's development is based on the transformation of the manmade to the natural—inspired by St. Francis' teachings and in memory of English composer Jonathan Harvey. The opening has two principal manmade ideas: a long twelve-tone melody played at various points by the different stringed instruments (later translated into bell-like chords in the piano), and dense synthetic overtone series arpeggiated in the strings and piano (labeled "synthetic" because they are based on ratios other than Pythagoras's). These ideas trade back and forth until high string harmonics are introduced which lead to the central meditation. It is distinguished by string and piano techniques which highlight harmonics and overtones, and it is followed by a climactic statement of the natural overtone series. Brief and nostalgic recollections close out the movement. The second movement begins as a quirky and pointed gigue that ultimately comes unhinged and disintegrates into bouncing bows and austere piano chords. Icy versions of previous motifs follow and slowly accelerate toward a sudden echoing lament. The trajectory of this movement was unexpected for me because it was written during this past summer's tumultuous events in St. Louis, where I live. I found it increasingly difficult to continue developing the spritely opening material when there was such intense injustice happening nearby. The unfastened form and crumbling development were my attempt to respond to this. The third and final movement is an arrangement of a previous work of mine entitled *Borrowed Chords*. The original composition was for clarinet, violin, and piano, and due to its short duration (five minutes), it always felt like an orphan. I am glad to have finally found it a suitable home within this quartet. The title comes from an assignment I

was given as a doctoral student at Cornell University, where I was asked to compose a piece using two four-note pitch collections; therefore, everything in this work is based on those two collections, as heard through various guises and transpositions. It is brisk, direct, and energetic. It is dedicated to my mentor, who gave me the assignment, Roberto Sierra.

Piano Quartet in G Minor, Op. 25 **Johannes Brahms (1833-1897)**

Allegro
Intermezzo. Allegro, ma non troppo. Trio. Animato
Andante con moto
Rondo alla Zingarese. Presto

In the late 1850s, having spent several years working in Detmold, a small provincial court with limited resources, Brahms was determined to forge a future for himself in Hamburg, his native city. Accordingly, he developed and perfected a number of compositions, among them the Handel variations, the first of the *Magalone* songs, and two piano quartets, one in G Minor and one in A Major. Meanwhile Vienna and its many attractions beckoned, and in the autumn of 1862 he left the north with the intention of achieving success in the Imperial city–in order to strengthen his application for the position he coveted in Hamburg, a dream he was never to realize. Despite its relatively low opus number, this quartet is a mature work, an accomplished essay in classical form as is evident immediately with the exposition of the first movement.

The first movement is a rich complex of themes and motives that Brahms combines and recombines progressively into logical and expressive conclusions, which makes any attempt at discussion complicated. Brahms expands the classical sonata form by composing not two, but three quite different themes, each one of which is the major part of a thematic complex. In addition, each complex is unlike the others, making the whole rich and varied. The first theme is a small ternary structure with an antecedent, a contrasting theme and a consequent from the same material as the antecedent. The second theme is different: a short passage of thematic development intervenes between its two thematic statements. The third theme is stated, repeated, sequenced, and broken into smaller units before it dissolves into a closing section that refers to the beginning of the movement. (Extraordinary how the description is more complex than the reality of what one actually hears—how logical and smooth it all is!)

The first theme is remarkable for its structure: we have four measures (in the piano) of quietly expressive octaves in steady quarter notes–a quick upward sweep followed by a slow fall to the dominant cadence--followed by six-measures of strings, entering one by one, and drawing to a close on the tonic. The secondary tune is new, in a new key, with a pulsing rhythm in contrast to the bare octaves of the first theme. The second theme is a soaring line heard first in the cello in D minor, and then later in the ensemble in D Major. In contrast to the foregoing, the third theme is an endlessly flowing line of unaffected eighth-notes that continue throughout the passage in one form or another. Throughout the exposition, Brahms exercises extraordinary skill in bringing clarity to the relationships between the themes, contrasting themes and thematic derivations by exploiting harmonic relationships that are too complex to allow superficial description.

Having reached the end of the exposition, Brahms feints a repeat of the exposition by restating the first ten measures, but then changes to development mode with the cello theme played in unison by the violins. From here he rigorously pursues development of material from the exposition, carefully maintaining an equality between the instrumental forces, balancing piano and strings phrase for phrase. Listen for the lyrical theme from the first theme group as it makes its gentle, thoughtful way to the opening thematic octaves, now fortissimo and now in unison. The recapitulation revisits all the themes and motives in the exposition, and nothing is a simple repeat

of anything heard previously–even the passage marked *ff animato* in the closing of the exposition, is restated, *p, tranquillo.* In this movement, eventually everything becomes or is a variation of everything else.

The second movement is an Intermezzo and Trio, both in 9/8 meter and the composer's instruction to the performers to mute the violin (*con sordino*) and use the piano's "soft pedal" *(una corda*), male the scherzo and trio seem more like a ballade or romanza. As the dynamics hardly rise above *sempre molto p, dolce,* and reach *mezzo f* and *poco f* only rarely, there is no high drama to distract from the constant rhythmic variety and play of registers between the instruments in the ensemble. In this case, the Intermezzo is repeated exactly, and the coda, *Animato,* takes the Trio as the starting point for an extended cadence.

The Andante con moto is a ternary form, and each part has contrasting elements; smaller ternary or even rondo-like returns make up the larger contrasting segments. While the broad main theme in Eb Major luxuriates with a rhythmically flexible accompaniment, the central section that emerges out of an extended transition is a dynamic, quasi militaristic, episode in C Major. This short-lived and sudden contrast to the melodic lyricism of the middle movements anticipates the last movement, a rousing rondo with a gypsy tune for the principal theme.

Breathless from beginning to end, the structure of the final movement comprises highly diverse elements. The three principal contrasting sections–each a complex of segments–play off the tune with its 6-measure phrases. One runs and scampers, one postures in a grandiose style, and another is a sultry, alluring wail for strings in their low registers. Already Presto at the beginning, it gets faster and faster, and trade-offs between the instruments become more and more dangerously complicated. A vigorous coda manages to balance everything that has come before.

Arnold Schoenberg was so impressed by the cohesive thought of the Piano Quartet in G Minor that he orchestrated it, the better to hear its polyphonic weave. There are several performances of this transcription on YouTube; Paavo Jarvi with the Frankfurt Radio Symphony or Simon Rattle with the Berlin Philharmonic are highly recommended.

Composer **Christopher Stark,** will present comments about his work, Piano Quartet, which receives its world premiere performance on today's concert. The presentation will begin at 2 PM in room 130. All are welcome to attend on this special occasion.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Ira Gold, *double bass*

with

Krista Wallace Boaz, *piano*
Stephen Gorbos, *electronics*

Guest Artist Recital

Monday Evening
October 20, 2014
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Suite No. 1, BWV 1007 — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Minuets I & II
- Gigue

Elegie, Op. 17 — Alexander Glazunov (1865-1750)

PAUSE

Sounding Dawn — Stephen Gorbos (b. 1978)

World Premiere

Sonata in A Minor, "Arpeggione" d. 821 — Franz Schubert (1797-1828)
- Allegro moderato
- Adagio
- Allegretto

ARTIST BIOGRAPHIES

Ira Gold made his Carnegie Hall solo debut in 2011, performing the Vanhal *Bass Concerto* with the Catholic University of America Symphony Orchestra.
Prior to joining the National Symphony in 2005, he performed with several American orchestras, as Section Bass with the Minnesota Orchestra and as guest Principal Bassist with the San Francisco Symphony and Detroit Symphony. He has attended festivals such as Grand Teton Music Festival, Domaine Forget Music Academy, Bach Festival Leipzig, Aspen, and Tanglewood. Mr. Gold spent several summers at the International Festival Institute at Round Top both as a student and faculty. He is continually in demand for recitals and masterclasses, including recent visits at The Juilliard School, Boston University Tanglewood Institute, Penn State University, University of North Texas, The International Society of Bassists Convention, and The Manhattan School of Music. Mr. Gold maintains a studio of private students, has taught lessons and coached chamber music in the National Symphony Orchestra Youth Fellowship program, and has been a Double Bass Faculty member of Peabody Conservatory since 2009. He is also a co-founding member of Peabody Bass Works, a one week bass camp held every July at Peabody Conservatory.

An active chamber musician, Mr. Gold has performed with East Coast Chamber Orchestra, the NSO Millenium Stage Prelude Series, Peabody Conservatory Faculty, and the New Orchestra of Washington.

He earned his Bachelor of Music degree at Boston University's College of Fine Arts, and his Master of Music degree at Rice University's Shepherd School of Music, where he won the strings division of the 2005 Concerto Competition. His primary teachers include Edwin Barker and Paul Ellison, and additional studies with Albert Laszlo, Kenneth Harper, Dennis Whittaker, Mark Shapiro, and Harry Lantz.

Stephen Gorbos composes concert music for a range of ensembles and soloists, as well as music for film, theatre, and dance. His music, described by the *Washington Post* as "lyrical...warm and richly drawn," and by Chicagomusic.org as "pulsating with a sense of urban life," navigates a wide palette of genres and influences, creating a synthesis between styles as diverse as American rhythm & blues, western classical music, and Javanese gamelan. Whether composing for traditional ensembles, electronic media, or a mixture of both, Stephen tries to create an expressive music that connects with an audience.

Stephen has had his works performed in concert halls across the US and in Europe by organizations such as the Minnesota Orchestra, the Albany Symphony, the NOW Ensemble, and the Cuarteto Latinamericano. Recent projects include *Passage through the city*, composed for the Spektral Quartet, and *Such sphinxes as these obey no one but their master*, a new work for the vocal octet Roomful of Teeth. Upcoming projects include two pieces for wind ensemble: the premiere of a new wind ensemble-version of the orchestral work *Bounce*, and a new work for the Carnegie Mellon University wind ensemble. Stephen's piece *Push*, for percussion ensemble, was recently released on Albany Records by the Moores School Percussion Ensemble at the University of Houston.

During the summer of 2012, Stephen was composer-in-residence at High Concept Labs, a multidisciplinary arts space in the heart of Chicago. Stephen's music has received recognition and support from ASCAP (2005 Morton Gould Award), Meet the Composer (2007 Creative Connections Grant), and the American Music Center (Composer Assistance Project Grant in 2006 and 2010). In 2008, Stephen was awarded a Subito Grant from the Amercian Composers Forum, and, as a recipient of the Aaron Copland Award, was composer-in-residence at Copland House. Stephen has also been a fellow at both the Tanglewood Music Center (2006) and the Aspen Music Festival's composition masterclass (2002), and his music has been featured at Ostrava Music Days (2007), the Oregon Bach

Festival Composers Symposium (2005), the Chamber Music Academy and Composers Forum of the East (2005), the Bowdoin summer music festival (2004), and the Joventuts Musicals festival in Torroella de Montgri, Spain (2000).

Active as an educator, Stephen also teaches composition, theory, and music technology, having served as an assistant professor of composition and theory at the Catholic University of America in the Benjamin T Rome School of Music since the fall of 2008. For the academic year 2012-2013, Stephen taught as a visiting assistant professor in Yale University's Department of Music. Stephen holds a BFA from Carnegie Mellon University, an MM from the Yale School of Music, and a DMA from Cornell University.

Originally from Bethlehem, Pennsylvania, Stephen currently lives and works in Falls Church, Virginia.

Krista Wallace-Boaz, Assistant Dean for Student Programs, Director of Graduate Studies, and Associate Professor of Piano and Pedagogy for the University of Louisville School of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. In 2003 she became the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre. A former new music reviewer for *Clavier-Companion* magazine (formerly *Clavier*) since 1999, she has also been published in *Keyboard Companion*, and has served as the President of the Kentucky Music Teachers Association and chair of the Music Teachers National Association State Presidents Advisory Council. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck, and is a pianist in the newly founded Grawemeyer Chamber Players. In March 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the NY Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the newly released recording *Journey*, produced by New Dynamic Records, on *Free Flying* with trombonist Brett Shuster, produced by Albany Records, and *American Fusion* with saxophonist David Wozniak, produced by Emeritus Recordings.

A 2013 recipient of the University of Louisville's Distinguished Faculty Award for Service to the Community, Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University. Wallace-Boaz also holds three certificates from the Rimsky-Korsakov Conservatory in St. Petersburg, Russia and has been heard on the national radio broadcast of the Dame Myra Hess Concert series. She has had the privilege of performing a series of concerts in Belgium as the guest of the Belgian Grand Consulate, and has appeared in concerts across the United States as well as England, Austria, and the Netherlands. Wallace-Boaz currently serves as the Director of Operations for the Chamber Music Society of Louisville, is the Competition Director for the Macauley Chamber Music Competition, is the Young Artist/Chamber Music Coordinator for MTNA's Southern Division Competitions, and is the State Competition Director for the Kentucky Music Teachers Association. She most recently performed as an official collaborator the 2013 International Horn Competition of America, and at the 2012 World Saxophone Congress in St. Andrews, Scotland, performing works by Michel and Lieuwen.

Jazz Repertory Ensembles

October 20, 2014 at 7 PM

Bird Hall

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Jazz Ensemble II

Jerry Tolson, ***Director***

Tuesday Evening
October 21, 2014
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

Jazz Ensemble II Personnel

Jerry Tolson, *conductor*
Arabo Bey, *graduate assistant*

Saxophones

Donald Robbins, *alto*	Ft. Mitchell, KY
Jake Daniels, *tenor*	Cincinnati, OH
Jeff Endly, *tenor*	Dallas, TX
Nolan Aud, *baritone*	Owensboro, KY

Trombone

Elizabeth Walker	Louisville, KY
Arabo Bey	Pittsburgh, PA
Sam Hornbuckle	Shepherdsville, KY

Trumpet

David Agnew	Floyds Knobs, IN
Brandon Doggett	Munford, TN
Jean Gorce	Crestwood, KY
Sam Loomis	Burlington, KY
Nick Wysong	Soddy-Daisy, TN

Vocals

Shawntez Taylor

Rhythym

Matt DeVore, *piano*	Louisville, KY
Josh Parker, *guitar*	Stanford, KY
Troy Burchett, *guitar*	Ashland, KY
Pauline Ottaviano, *bass*	Chittenango, NY
Brehnan Miller, *drums*	Lexington, KY

PROGRAM

Out of Nowhere (1931)	Music by Johnny Green (1908-1989) Lyrics by Edward Heyman (1907-1981) Arr By Mike Tomaro
Gentle Rain (1965)	Luiz Bonfa (1922-2001) Arr by Kris Berg
Mack the Knife (1928)	Music by Kurt Weill (1900-1950) English Lyrics by Marc Blitzstein (1905-1964) Arr by Dave Wolpe
Ornithology (1946)	Charlie Parker (1920-1955) Benny Harris (1919-1975) Arr by Greg Yasinitsky
You've Changed (1942)	Music by Carl Fischer (1913-1954) Lyrics by Bill Carey (1916-2004) Arr by Mark Taylor
Straighten Up and Fly Right (1944)	Nat King Cole (1919-1965) Irving Mills (1894-1985) Arr by Dave Wolpe
A Minor Affair	Sammy Nestico (b. 1924)
Missing Tooth	Doug Beach (b. 1952)
The Jody Grind (1966)	Horace Silver (1928-2014) Arr by John Clayton

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Sunday, October 26 - 3:00pm (Comstock Concert Hall) $
MusiceX Series: Sergey Ostrovsky, violin & Dror Biran, piano - $15 for general admission, $5 for students with ID, call 502.852.6907 for ticket information.

Sunday, October 26 - 7:30pm (Comstock Concert Hall)
University Chorus, Collegiate Chorale & Cardinal Singers

Monday, October 27 - 7:00pm (Bird Recital Hall)
Guest Artist: Willie Thomas, trumpet, with the Aebersold Jazz Quartet

Wednesday, October 29 - 8:00pm (Comstock Concert Hall)
Guest Artist: Tracy Edwards, flute, with Kathleen Karr, flute, & Naomi Oliphant, piano

Friday, October 31 - 8:00pm (Comstock Concert Hall)
University Symphony Orchestra - Halloween Spooktacular

Sunday, November 2 - 3:00pm (Comstock Concert Hall) $
Speed Concert Series: Ben Sollee, cello - Speed Concert Series events are $20 for members of the Speed Museum, $25 at the door for non-members. Information at 502.634.2700.

Monday, November 3 - 7:00pm (Bird Recital Hall)
University Jazz Combos

Wednesday, November 5 - 8:00pm (Comstock Concert Hall)
New Music Festival: Chamber Music

Thursday, November 6 - 8:00pm (Rauch Planetarium)
New Music Festival: Electronic & Computer Music

Friday, November 7 - 8:00pm (Comstock Concert Hall)
New Music Festival: University Symphony Orchestra & New Music Ensemble

Saturday, November 8 - 8:00pm (Comstock Concert Hall)
New Music Festival: University Wind Ensemble

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Thursday, October 23, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Sonata in b minor, BWV 1030 — J. S. Bach (1685-1750)
III. Presto

Kaeli Keables, *flute*
(student of Don Gottlieb)
Debbie Dierks, *piano*

Three Preludes, Op. 18 — Robert Muczynski (1929-2010)
I. Allegro

Abigail Reed, *flute*
(student of Kathleen Karr)

Fantasy No. 2 in A Minor — G. P. Telemann (1681-1767)

Nicole Petersen, *flute*
(student of Kathleen Karr)

Fantasy for Trombone — Malcolm Arnold (1921-2006)

Caitlin Thompson, *trombone*
(student of Brett Shuster)

Concertino Basso — Richard Lieb

Sebastian Van Horn, *bass trombone*
(student of Brett Shuster)

Cavatine, 1915 — Camille Saint-Saens (1835-1921)

Joshua Barnes, *trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

Varietals — Andrew Skaggs

I. Opening - Barolo
II. Intermezzo - Toscana

Ethan Evans, *trombone*
(student of Brett Shuster)
John Combs, *piano*

Concertino in F Major — Ernst Sachse (1810-1849)

I. Allegro Maestoso
II. Andante
III. Allegro Moderato

Sam Hornbuckle, *bass trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

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Music eX Series

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A Celebration of Music for Piano & Strings
2014-2015 Season

Sunday Afternoon
September 21, 2014
3:00 p.m.

Sunday Afternoon
October 26, 2014
3:00 p.m.

Sunday Afternoon
February 22, 2015
3:00 p.m.

Sunday Afternoon
March 29, 2015
3:00 p.m.

Comstock Concert Hall
University of Louisville School of Music

Sunday, September 21, 2014
Dror Biran, *piano*

PROGRAM

French Suite in C Minor, BWV 813 — Johann Sebastian Bach (1685-1750)
- I. Allemande
- II. Courante
- III. Sarabande
- IV. Air
- V. Menuet
- VI. Gigue

Sonata in C Minor, K. 457 — Wolfgang Amadeus Mozart (1756-1791)
- I. Molto allegro
- II. Adagio
- III. Allegro assai

INTERMISSION

4 Préludes from Book I — Claude Debussy (1862-1918)
- Sails
- Sounds and Perfumes Swirl in the Evening Air
- The Hills of Anacapri
- The Girl with the Flaxen Hair

Polonaise in E-flat Minor, Op. 26, No. 2 — Frédéric Chopin (1810-1849)
Nocturne G Minor, Op. 15, No. 3
Scherzo in B-flat Minor, Op. 31, No. 2

Sunday, October 26, 2014
Sergey Ostrovsky, *violin* Dror Biran, *piano*

PROGRAM

Violin Sonata in F Major, Op. 25, No. 5 "Spring" — Ludwig van Beethoven (1770-1827)
- I. Allegro
- II. Adagio molto espressivo
- III. Scherzo: Allegro molto
- IV. Rondo: Allegro ma non troppo

Violin Sonata in F Minor, Op. 80, No. 1 — Sergei Prokofiev (1891-1953)
- I. Andante assai
- II. Allegro brusco
- III. Andante
- IV. Allegrissimo - Andante assai, come prima

INTERMISSION

Violin Sonata in A Major, Op. 13, No. 1 — Gabriel Fauré (1845-1924)
- I. Allegro molto
- II. Andante
- III. Allegro vivo
- IV. Allegro quasi presto

Sunday, February 22, 2015
Paul York, *cello* Dror Biran, *piano*

PROGRAM

Cello Suite No. 2 in D Minor BWV 1008 — Johann Sebastian Bach (1685-1750)
- I. Prelude
- II. Allemande
- III. Courante
- IV. Sarabande
- V. Minuet I & II
- VI. Gigue

Cello Sonata in A Major, Op. 69 — Ludwig van Beethoven (1770-1827)
- I. Allegro, ma non tanto
- II. Scherzo. Allegro molto
- III. Adagio cantabile - Allegro vivace

INTERMISSION

Sonata for Cello & Piano in D Major, Op. 58, No. 2 — Felix Mendelssohn (1809-1847)
- I. Allegro assai vivace
- II. Allegretto scherzando
- III. Adagio
- IV. Molto allegro e vivace

Sunday, March 29, 2015

J. Patrick Rafferty & Brittany MacWilliams, *violins* Paul York, *cello*

Dror Biran, *piano* UofL eX String Academy Orchestra

PROGRAM

Violin Concerto in A Minor, BWV 1041 — Johann Sebastian Bach (1685-1750)

I. Allegro moderato
II. Andante
III. Allegro assai

Cello Concerto in B-flat Major, Wq. 171 (H436) — Carl Philipp Emanuel Bach (1714-1788)

I. Allegro
II. Adagio
III. Allegro assai

INTERMISSION

Violin Concerto in E Major, BWV 1042 — Johann Sebastian Bach

I. Allegro
II. Adagio
III. Allegro assai

Keyboard Concerto in F Minor, BWV 1056 — Johann Sebastian Bach

I. Allegro moderato
II. Largo
III. Presto

LOUISVILLE STRING ACADEMY

The Louisville String Academy is a pre-college program that provides unique opportunities for dedicated young string players to realize their full musical potential, within a community of motivating and nurturing faculty. Students chosen for the Academy participate in a comprehensive program of lessons, masterclasses, chamber music, music theory, and concerto performance opportunities with orchestra, aimed at the highest level of pre-college talent.

Academy students are chosen by competitive auditions, with only the most talented and accomplished violinists, violists, cellists, and double-bassists in the region admitted.

The University of Louisville School of Music string faculty – Brittany MacWilliams (Director), J. Patrick Rafferty, Paul York, and Sidney King – are the primary Academy faculty. All of the artist faculty have extensive teaching and performing experience, both nationally and internationally. String Academy students have won regional and national competitions and regularly receive scholarships to many of the country's most prestigious universities and conservatories. The Louisville String Academy was recently awarded a generous grant from the Dorothy Richard Starling Foundation, helping to support the program and providing scholarships for deserving young musicians.

ARTIST BIOGRAPHIES

Dror Biran, *piano* (Artistic Director)

Dror Biran's playing has been described in *Die Bleed* as "powerful, but also beautifully sensitive, brilliant but full of artistry, seductively lyrical but intensely dramatic at the climaxes". *The Plain Dealer* added "his fortissimos crashed and roared, but next to them came pianissimos that whispered seductively... he has technique to burn and uses it effectively..."

His superb tonal control combined with interesting phrasing and voicing has won him consistent critical acclaim and enthusiastic audience.

Born in Israel, Dr. Biran is a top prize winner of several national and international piano competitions. He is a graduate of the Givataim Conservatory where he studied with Mrs. Lily Dorfman and The Rubin Academy of Music at Tel-Aviv University where he studied with Prof. Arie Vardi. In addition he received his Doctoral degree from The Cleveland Institute of Music where he studied with Mr. Paul Schenly and Dr. Daniel Shapiro.

Dror Biran won top prizes at the M.K Ciurlionis International Piano Competition (1995), and the Cleveland International Piano Competition (1997) where he also received a special prize for the best performance of works by Chopin. His honors include the first prize at the "Pilar Bayona International Piano Competition" in Zaragoza, Spain (1998), first prize at the Israeli Rubin Academy Piano Competition (1998), and the Rafi Goralnik prize for pianists, in the Aviv Competition 2000. Dr. Biran has been a recipient of multiple scholarships from the America-Israel Cultural Foundation for distinguished musicians.

Dr. Biran has performed widely as a soloist with major orchestras including the Lithuanian Philharmonic Orchestra, RTVE Symphony Orchestra of Spain, the Louisville Orchestra, Johannesburg Philharmonic Orchestra, Cape Town Philharmonic Orchestra, and the Israel Philharmonic Orchestra. He has played under the batons of Etinger, Rodan, Gueller, Gacia Asensio, Lane and others. His concert tours have taken him to the United States, Eastern and Western Europe, Israel and South Africa.

As a chamber musician Dr. Biran has appeared on a regular basis with different music ensembles such as Carmel and Aviv String Quartets; he has also performed with members of The Cleveland Orchestra in different venues. His concerts have been broadcast by WCLV, WQXR, The Voice of Music – Israel, Classic FM South Africa among others. Dr. Biran can be heard on the JMC (Jerusalem Music Centre) labels featuring ballades by Brahms and Chopin.

Dr. Biran taught at Youngstown State University and Case Western Reserve University. Currently Dr. Biran teaches at University of Louisville School of Music in Kentucky as an Assistant Professor of Piano and serves as the artistic director of the Music eX Series. His future engagements include chamber and solo concerts in the USA, Europe, Israel and South Africa.

Brittany MacWilliams, *violin*

Violinist **Brittany MacWilliams** has an active career both as performer and educator. She made her professional violin debut at age ten with the Louisville Orchestra and went on to win numerous competitions including the Music Teachers National Association competition. Since then, Ms. MacWilliams has performed extensively as soloist and concertmaster in such diverse locales as Istanbul, Beijing, Salzburg, Munich, Lisbon, and New York. She has had solo engagements with such orchestras as the Cincinnati Symphony Orchestra, Louisville Orchestra, Munich Hochshule Orchestra, Kentucky Symphony, and Aspen Chamber Symphony. Ms. MacWilliams can be heard as soloist on two critically acclaimed compact discs of Giornovichi Violin Concerti for the Arte Nova Classics/BMG label.

As a an avid chamber musician, Ms. MacWilliams is a founding member of the Baur Quartet and the Xavier Trio and has recorded four compact discs for the Vital Sounds label, including the *Ten Celebrated String Quartets of W.A. Mozart.* She was chosen as resident artist for the Next Generation Music Festival where she toured and performed with the Baur Quartet and pianist Awadagin Pratt.

Ms. MacWilliams was the first winner of the prestigious Dorothy Richard Starling Teaching Fellowship in 2001, and she taught at the University of Cincinnati College-Conservatory of Music and at Xavier University. Ms. MacWilliams is currently a member of the violin and viola faculty at the University of Louisville School of Music and the director of the UofL String Academy, a program for talented and dedicated pre-college students. She is also the founder and director of the Oldham County Chamber Ensemble. In the summers, Ms. MacWilliams has served on the faculties of the Aspen Music Festival and the Great Wall International Music Festival, and she currently teaches at the Sewanee Summer Music Fesival.

Sergey Ostrovsky, *violin* (Guest Artist)

Described by Isaac Stern as one of the most outstanding Israeli violinists, **Sergey Ostrovsky,** who was born in 1975 in Russia, in a family of musicians, today, has built an active and successful career as Aviv Quartet first violinist, Soloist, Violin and Chamber Music Professor of Haute Ecole de Musique de Geneve Neuchatel Branch and a First concertmaster of Orchestre de la Palau des Arts de Comunidad Valenciana in Spain.

Sergey Ostrovsky began playing violin at the age of 6, inspired by the great talent and extraordinary musicianship of his father, Valery Ostrovsky, concert pianist and professor.

Sergey studied with David Lapidus as his first teacher in music school, for 8 years. He made his first public concert appearance at the age of 8, and performed for a first time with a symphony orchestra at the age of 13.

In the Music College of Gorky Conservatory he continued his studies with Lazar Gantman and Yury Gluchovsky. In 1991 Sergey immigrated to Israel with his family and continued his studies with Professor Yair Kless and Irina Svetlova at the Rubin Academy Tel Aviv (from 2005-Buchmann-Mehta

High School of Music). In 1996, he founded the Aviv Quartet which moved for studies in Europe with the members of Alban Berg Quartet in Cologne Hochschule (1998-2000), and with members of Daniel Quartet in Rotterdam Conservatory, where he completed his Bachelor Degree Diploma with Natalia Morozova in 2000, and his Master Degree Diploma in Amsterdam Conservatory with Alexander Kerr in 2002.

As a First violinist and a founder in 1996 of the Aviv String Quartet, Sergey won several top prizes at the International Competitions, such as Grand Prix at 3rd Melbourn Chamber Music Competition, Bordeaux String Quartet Competition, Prague Spring Competition, Schubert and Modernity Competition in Graz - Austria, as well as the Israeli Prize of Ministry of Culture, Ministry of Education of Germany, and Chamber Music Yearly Prize for Chamber Music by Pais Lottery of Israel.

With the Aviv Quartet, 15 years of a successful career, made the group known as one of the top class string quartets on a stage of chamber music around the globe. They appeared in every continent around the world in such Halls as Carnegie Hall and Lincoln Center in New York, Kennedy Center and Library of Congress in Washington, Sydney Opera House, Wigmore Hall and Royal Festival Hall in London, Auditorium de Louvre and Théâtre du Chatelet in Paris, Wiener Konzerthaus, Cologne Philharmonie. They toured in South Africa, Australia, Canada, China, United States, Brazil, Poland, Croatia, Hungary, Austria and many other countries.

The Quartet was invited to play in festivals such as Verbier, Aix-en Provence, Storioni, Festival of Davos, Festival of Quartets in Luberon, Folles Journées de Nantes and also record several CDs for label Naxos (F.A.Hoffmeister, Erwin Schulhoff, Erno Dohnanyi) and Dalia Classics (Chostakovich). His solo appearances including Orchestre de la Suisse Romande, Israel Philharmonic Orchestra, Cape town Philharmonic, Johannesburg Philharmonic, Brooklyn Philharmonic, Jerusalem Symphony, Israel Chamber Orchestra and Moscow Philharmonic Orchestra, and many others, with conductors such as, Zubin Mehta, Yoel Levi, Hugh Wolff, Bernard Guller, Uriel Segal, Maxim Vengerov and others. Sergey recorded for EMI Classics Mozart *Concertone for 2 violins,* together with Maxim Vengerov and Verbier Festival Chamber Orchestra, and in 2010 he recorded for Naxos, a new album, featuring less known russian concertos, by Anton Arensky, Jules Conus, and a world premiere recording of a *Concertino Op. 42* by Mieczyslaw Weinberg.

Between 2007 and 2012 Sergey served as a First Concertmaster of Orchestre de la Suisse Romande in Geneva, Switzerland.

In 2009, Sergey was appointed as a Violin Professor at Haute Ecole de Musique de Geneve at the Neuchatel Branch. And now, combining his busy concert schedule and teaching position, his students are performing around the world as solo violinists and chamber musicians. As a development of violin teaching position, Sergey teaches chamber music and getting involved more and more in conducting youth and professional orchestras.

Sergey Ostrovsky is playing on a 1716 violin, made by Giovanni Grancinno, which was purchased with the generous support of Mr. James Mayer and Tarbut non profit organisation for supporting arts in Israel.

J. Patrick Rafferty, *violin*

J. Patrick Rafferty served as Concertmaster of the Milwaukee Symphony Orchestra from 1986-1991. He previously served as Associate Concertmaster of the Dallas Symphony for eight years, and as Concertmaster for the Dallas Bach and Fine Arts Orchestras. He has also served as Acting Concertmaster of the San Diego Symphony Orchestra, and Guest Concertmaster of the Seattle Symphony. His concerto credits include more than forty works performed as soloist with such orchestras as the St. Louis Symphony, the Cincinnati Symphony, the Dallas Symphony, the Milwaukee Symphony, and many others. As a recitalist, Mr. Rafferty has performed in many major cities throughout the United States, including a recent series of performances of all ten Beethoven Sonatas in New York City. Teaching positions have included the University of Wisconsin-Milwaukee and the University of Alabama, and currently, the University of Louisville, where he is first violinist with the Louisville String Quartet. He is also on the summer artist faculty of the Brevard Music Center in North Carolina, where he is concertmaster of the Brevard Music Center Orchestra. His former students perform and teach in many of the USA's major symphonies and schools.

Paul York, ***cello***

Recently hailed by *The New York Times* for his "warm-toned" performance of Lutoslawski's *Grave (Metamorphoses),* cellist **Paul York** is an accomplished soloist, chamber musician, and teacher. He currently serves on the string faculty at the University of Louisville, where he maintains an active teaching and performing schedule. Recent solo appearances include performances of Karel Husa's *Concerto for Violincello and Orchestra* at New York's Carnegie Hall, Aaron Jay Kernis's *Colored Field for Cello and Orchestra* with the Louisville Orchestra, and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. Of his performance at Carnegie Hall, *New York Concert Review* said "The fiendishly difficult solo part was brilliantly played by cellist Paul York; one had to be in awe of his playing."

An avid chamber musician, Mr. York is a member of the Louisville String Quartet and was a founding member of The Logsdon Chamber Ensemble, a Texas Commission of the Arts Touring ensemble as well as ensemble-in-residence at Hardin-Simmons University. In April of 2006, he performed recitals throughout Japan. As a champion of contemporary music, Mr. York has commissioned works for the cello by such composers as Stefan Freund, Marc Satterwhite, Steve Rouse, Paul Brink, Douglas Knehans, and Frederick Speck. He also premiered the work *Ballad for Solo Cello and Seven Cellos* by Grawemeyer and Pulitzer Prize winning composer, Aaron Jay Kernis as well as Alfred Bartles' new orchestration of Bartok's *First Rhapsody for Cello* with the Sewanee Festival Orchestra.

Mr. York has participated in numerous summer festivals. He is currently a member of the artist faculty at the Sewanee Summer Music Festival, where he performs solo and chamber works, in addition to his teaching schedule. He has also performed at Strings in the Mountains in Colorado, Accent 09 and 11 at the Cincinnati Conservatory of Music, the Abilene Chamber Music Series, and served as principal cello with the Des Moines Metro Opera Orchestra. He has held principal cello positions with numerous regional orchestras and performed as a member of the cello section of the Saint Louis Symphony under the direction of Leonard Slatkin.

York received his bachelor's degree from the University of Southern California and his Master of Music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky seminar at the University of South California and recently received a Distinguished Faculty Award from the University of Louisville. Mr. York can be heard on the Centaur, Arizona University Press, Ablaze, and CRS labels. His latest CD of premiere recordings entitled *Cello Vision* has recently been released on the Centaur label.

Music eX Series

eXplore. eXpress. eXemplify. eXperience.

To **eXplore** different repertoire and composers ranging from the Baroque era to the present.

To **eXpress** the composer's and musician's musical intentions.

To **eXemplify** the outstanding quality that the University of Louisville School of Music has to offer.

To create a musical **eXperience** for new audiences which will reconnect them to classical music.

All proceeds from subscriptions and ticket sales will be allocated to piano and string student scholarship funds, and used in support of the piano program and Music eX Series at the University of Louisville School of Music.

The Music eX Series would not be possible without the support of many people at the university and in the community offering financial support, advice and encouragement. In particular, Lior Yaron, Susan Rostov, Sara Robinson, Carl and Roberta Fischer, Joe and Inger Slavin, Christopher Doane, John Ritz, Penny Brodie, Lauren Zachry-Reynolds, and our faculty artists Brittany MacWilliams, J. Patrick Rafferty and Paul York, who all donated their time, artistry and resources to promote the series and its goals. Thank you!

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *Conductor*

and

CARDINAL RULE

Alexis Paxton, *Director*

Margaret Comstock Concert Hall
Sunday Evening
October 26, 2014
7:30 P.M.

Smoking is not permitted in the School of Music Building. In the unlikely event of fire or other emergency, please walk - not run - to the nearest exit. The use of recording devices is strictly prohibited. Please silence electronic watches, phones, and pagers.

UNIVERSITY CHORUS

Domine, ad adjuvandum me festina — Giovanni Battista Martini (1706-1784)

Lydia Cox, *conductor*
Hyunjin Kwak, *piano*
Nala Kathleen Johnson, *soprano* Bailey Carter, *alto*
Jackie Cluxton, *tenor* Alex Hamilton, *bass*

Toutes Les Nuitz — Orlande de Lassus (1532-1594)

Andrew Wheaton, *conductor*

Lerchengesang (Op. 48, no. 4) — Felix Mendelssohn (1809-1847)

Sarah Tubbesing, *conductor*

Turkish March for Voices — W. A. Mozart, arr. Greg Gilpin (1756 - 1791) (b. 19??)

CARDINAL RULE

It's a Beautiful Day — arr. Bryan Sharpe

Andrew Wheaton, *soloist*

Human — arr. Kari Crystelle Francis

Kris Wheaton, Danielle Curtsinger, *soloists*

Firework — arr. Ben Bram

Jon Fejes, Kris Wheaton,
Brianna Bryant, Danielle Curtsinger, *soloists*

I Choose You — arr. Erin Bentlage and Ben Bram

Maria Miller, *soloist*

Michael Jackson Medley — arr. Kurt Hugo Schneider

Cardinal Rule

Alexis Paxton, *director*

Andrew Wheaton, *student director*

Brianna Bryant
Danielle Curtsinger
Bailey Haskell
Maria Miller
Kris Wheaton
Elliot Eckel
Jon Fejes
Isaiah Hein
Tyler Hudson
Andrew Wheaton

University Chorus

Bomi Lee, *director*

Sarah Tubbesing, Andrew Wheaton, Lydia Cox, Hyunjin Kwak, *graduate assistants*

Soprano I
Laura Bower
Sidney Farmer
Nala Kathleen Johnson
Jessica Kingery
Haley Massad
Emma Powers
Ashley Sonne
Sarah Tubbesing*

Soprano II
Lydia Cox*
Kim Fusting
Treneese Hughes
Kristy Klaben
Lydia McCracken
Colleen McDonald
Kelly Morgan
Kaitlyn Roehrig
Hannay Shafer
Madeleine West

Tenor I
Douglas Bower
Dahkota Bungcayao

Tenor II
Jackie Cluxton
Cullen Edwards
Jamie Monck
Andrew Wheaton*

**graduate student*

Alto I
Kelly Anderson
Bailey Carter
Amelia Ehmling
Holly Hankin
Madelyne Johnson
Sidney Moss
Alexis Ruffner
A'Marie Rust
Rowan Schaefer
Mollie Stephens
Lucy Torpey
Mea Ward
Bethany Wilker
Madeline Witcher
Gina Woods

Alto II
Patricia M. Edison
Hyunjin Kwak*
Heidi Urban
Rachel Vaughan

Bass I
Ibosh Chertmanov
Seon Hwan Chu
Elijah Jones
Ray Powell
Cory Sams
Justin Sierkowski

Bass II
Alex Hamilton
Stephen Jones

University of Louisville
University Chorus and Cardinal Rule

Sunday, October 26, 2014

Texts, Translations, and Notes

Selections by the University Chorus

Domine, ad adjuvandum me festina **Giovanni Battista Martini**

Italian composer, writer, teacher, and monk Giovanni Battista Martini began taking music lessons from his father, Antonio Maria, at a very young age. After residing at a monastery in Lugo di Romagna for a short amount of time, Martini became the organist and ultimately maestro di cappella of St. Francesco in Bologna, a position he held until the last years of his life. Martini's compositions are characteristic of Baroque style, as is evidenced by the extreme drama, melismatic passages, and figured bass line present in *Domine, ad adjuvandum me festina.*

A pleading atmosphere is created with a grand opening B-minor chord. The piano accompaniment continues building on this intensity at the tempo change, and is punctuated by choral and solo interjections on the title text, taken from Psalm 70. The attitude shifts to hopeful with the start of the alto solo singing the *Gloria Patri* text. An exciting choral fugue ends the piece, and leaves the listener uplifted with the use of ascending pitvhes passing around all voice parts.

Domine, ad adjuvandum me festina.	*O Lord, make haste to help me.*
Gloria Patri, et Filio, et Spiritui Sancto;	*Glory be to the Father, and to the Son, and to the Holy Ghost;*
Sicut erat in principio, et nunc, et semper,	*As it was in the beginning, is now,*
et in sæcula sæculorum. Amen.	*and ever shall be, world without end. Amen.*

Toutes Les Nuitz **Orlande de Lassus**

Orlande de Lassus was a 16th-century Flanco-Flemish composer and was one of the most versatile and prolific composers of the time, having composed over 2,000 works including hundreds of motets, Italian madrigals, French chansons, German lieder, and many more. During his life he became quite famous and many budding composers traveled to Munich to study with him.

Toutes Les Nuitz is a French chanson composed in 1563. The text depicts someone pining for the one they love. Lassus used a lot of text painting in his composition of this piece. The modality shifts frequently from major to minor giving a sense of bitter-sweet feelings at missing the loved one, but also being happy to think of them. The slow moving sustained lines seem to weave together giving the song a drowsy, dreamy atmosphere. The music alternates between faster imitative passages and calmer, sustained ones, perhaps depicting a sometimes restless sleep. At only one point in the song do all the voices sing together creating a very sudden calm, repeating *en soupirant*, meaning 'sighing', three times.

Toutes les nuitz que sans vous je me couche,	*Every night I lie down without you,*
Pensant à vous ne fays que sommeiller,	*Thinking of you just makes me drowsy,*
Et en rêvant jusques au réveiller	*And dreaming till I wake*
Incessemment vous quiers parmi la couche,	*I continually seek you in the bed*
Et bien souvent au lieu de votre bouche	*And often instead of your lips,*
En soupirant je baise l'oreiller.	*Sighing, I kiss the pillow.*

Lerchengesang (Op. 48, no. 4) **Felix Mendelssohn**

Lerchengesang is number four in Felix Mendelssohn's Opus 48, a set of six secular part-songs for mixed voices written in 1839. Three of the four sets of part-songs Mendelssohn published during his life are labeled *im Freien zu singen,* meaning 'to be sung outdoors.' These short secular pieces were intended to be sung informally in outdoor settings, either for gatherings of friends or for musicians participating in festivals. This particular set of part-songs is called *Der erste Frühlingstag*, meaning 'the first day of spring.' The texts come from poets Uhland, Eichendorff, and Lenau, although the author of the text to *Lerchengesang* is unknown.

Lerchengesang, 'the song of the lark,' is a canon between the men's and women's voices built on a simple melody. The canon begins with a statement of the melody in the soprano and alto voices. Once the tenors and basses take over the melody, the women's voices add in a decorative counter-melody, later sung by the men when the women again sing the melody. Mendelssohn uses clever compositional devices resembling text painting to depict the rising and jumping of the lark described in the German poem. The overall result is a light-hearted and repetitious composition fitting of its intended use.

Wie lieblicher Klang,	*How sweet a sound,*
o Lerche, dein Sang!	*o Lark, your song!*
Er hebt sich, er schwingt sich in Wonne.	*He rises, he jumps in delight.*
Du nimmst mich von hier,	*You take me from here,*
ich singe mit dir,	*I sing with you,*
wir steigen durch Wolken zur Sonne.	*we ascend through the clouds to the sun.*

Turkish March for Voices **W. A. Mozart, arr. Greg Gilpin**

Greg Gilpin received his Bachelor's Degree in Vocal Music Education from Northwest Missouri State University. While a senior at Northwest Missouri State University, his first choral works were published. He is an ASCAP award-winning choral composer and arranger with hundreds of publications. He conducted several choral festivals, all-district, and all-state choirs and is a member of MENC and ACDA. He currently serves as Director of Educational Choral Publications for Shawnee Press, Inc.

Originally, this piece is from the third movement "Alla Turca," popularly known as the "Turkish March," of the *Piano Sonata No.11 in A major* (K.331) written by Wolfgang Amadeus Mozart. It was Mozart himself who assigned the title "Alla Turca" because he imitated the sound of Turkish Janissary (military) bands. In this arranged version for voice, the chorus sings using only scat syllables to imitate instrumental sounds and is very fun to listen to.

Aebersold Jazz Quartet with Willie Thomas on trumpet

October 27, 2014 at 7 PM

Bird Hall

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Tacy Edwards, *flute*

with

Kathleen Karr, *flute*

and

Naomi Oliphant, *piano*

Guest & Faculty Artist Recital

Wednesday Evening
October 29, 2014
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
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Do you enjoy attending concerts at the School of Music? We invite you to help us complete the Take A Seat Scholarship Campaign which provides scholarships for talented and academically gifted music students and grows our scholarship endowment in dollars while your gift continues to make scholarships available in perpetuity.

Make a tax-deductible gift of $500, and we'll place a brass plate with your message on a remaining available chair in the concert hall. Your gift may be made "in honor of" or "in memory of" a family name or the names of loved ones, music lovers, composers, students, alumni, or current or former faculty members. Gifts may be paid outright or may be paid over two years (about $20 a month).

Take A Seat Campaign brochures are located on the box office counter in the lobby. **Questions? Contact Lauren Zachry-Reynolds at 502-852-0516 or lauren.zachryreynolds@louisville.edu.**

PROGRAM

Andante and Rondo, Op. 25 — Franz Doppler (1821-1883)

Tacy Edwards & Kathleen Karr, *flutes*
Naomi Oliphant, *piano*

Image for solo flute — Eugene Bozza (1905-1991)

Kathleen Karr, *flute*

Three Dances for Two Flutes & Piano — Gary Schocker (b. 1959)

I. Easy Going
II. Moody
III. Coffee Nerves, Prestissimo

Tacy Edwards & Kathleen Karr, *flutes*
Naomi Oliphant, *piano*

Elegie - Etude No. 1 — Johannes Donjon (1839-1912)

Tacy Edwards, *flute*

Guillaume Tell Duo Brilliant for Two Flutes & Piano — John Demersseman (1833-1866), Felix Charles Berthelemy (1829-1868)

Tacy Edwards & Kathleen Karr, *flutes*
Naomi Oliphant, *piano*

ARTIST BIOGRAPHIES

Tacy Edwards is Principal Flute of Orchestra Kentucky, Second Flute in the Hilton Head Symphony Orchestra, and Piccoloist with the New Sousa Band and the Charleston Symphony (South Carolina). Tacy has three CD releases: *The Water is Wide, Hauntings,* and *Solo and Chamber Works for Guitar by Radames Gnattali.* Nominated for a Grammy in 2011, a voting member of the Recording Academy and Manager of the North Charleston Pops!, she is also the Flute Instructor at the College of Charleston. Tacy served as President of the Charleston Symphony Orchestra League. She has traveled far and wide as an artist performer from the Far East to South America. Dividing her time between South Carolina and Kentucky, Tacy is very active in the music scenes in both regions.

Kathleen Karr is Principal Flutist of the Louisville Orchestra and Flute Professor at the University of Louisville. She has taught flute and chamber music at the Interlochen Arts Academy and Bellarmine University. She has performed with the Chautauqua Symphony, Fort Wayne Philharmonic, North Charleston Pops!, Orchestra Kentucky, Huntsville Symphony and the Orchestra Sinfonica da Mineria in Mexico City. She has performed masterclasses and recitals in Mexico City, and throughout Israel, Kentucky, Indiana, Illinois and South Carolina. Awarded a Distinguished Teaching Award from the University of Louisville, she is a founding member of the Kentucky Center Chamber Players and a current member of the Grawemeyer Players. She received her Bachelor of Music degree from Northwestern University and her Master of Music degree from the State University of New York at Stony Brook.

Naomi Oliphant has earned an international reputation as a soloist and chamber musician in the U.S.A., Canada, Europe, and Japan. Among solo appearances are engagements with the Toronto Symphony Orchestra under Seiji Ozawa, the Louisville Orchestra, the Louisville Ballet, the Hamilton Philharmonic, and the Niagara Symphony. She made her Carnegie Hall debut in March, 2010. Long-time pianist of the "The McHugh-Oliphant Violin and Piano Duo" performing on such illustrious series as "The Phillips Collection" in Washington and Chicago's "Dame Myra Hess Memorial Concerts", she currently tours extensively here and abroad with tenor, Daniel Weeks. Their first CD *Women of Firsts* was released on Centaur Records label in 2009, and they are also heard on the CD, *Double Stuff: In Concert New Music.* A CD *The Lieder of Franz Liszt* is pending release also by Centaur Records. Dr. Oliphant is an inaugural member of the University of Louisville's chamber ensemble, "The Grawemeyer Players", and she frequently performs with her woodwind colleagues at the University of Louisville.

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SCHOOL OF MUSIC

Thursday, October 30, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Image for Solo Flute — Eugene Bozza (1905-1991)

Benjamin Gutman, *flute*
(student of Kathleen Karr)

Fantasiestucke for Clarinet and Piano, Op. 43 — Niels Gade (1817-1890)
I. Andantino con moto
II. Allegro vivace
III. Ballade
IV. Allegro molto vivace

Kris Bachmann, *clarinet*
(student of Matthew Nelson)
David George, *piano*

Romance — Carl Maria von Weber (1786-1826)

Elizabeth Walker, *trombone*
(student of Brett Shuster)
Jessica Dorman, *piano*

Concerto for Two Oboes and Piano — Tomaso Albinoni (1671-1751)
I. Allegro
II. Adagio
III. Allegro

Scott Sams & Mitchell Rollins, *oboes*
(students of Jennifer Potochnic)
John Combs, *piano*

SOM
2014
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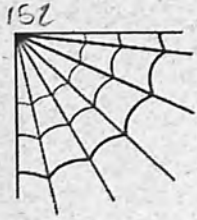

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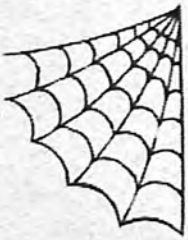


presents

University Symphony Horror-chestra

Halloween Haunt-cert

Conducted by the Undead Student Conductors
Quinn Dizon, Alex Enyart & Spencer Zembrodt

Chad Sloan, Master of Scaremonies
Kimcherie Lloyd, Manipulator of Mayhem

Friday Evening
October 31, 2014
8:00 p.m.
Comstock Concert Hell

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

SMOKING IS NOT PERMITTED IN THE SCHOOL OF MUSIC BUILDING (EXCEPT THOSE EXPERIENCING BRIMSTONE PROBLEMS). IN THE UNLIKELY EVENT OF FIRE OR OTHER EMERGENCY, PLEASE WALK TO THE NEAREST EXIT. THE USE OF RECORDING DEVICES AND FLASH PHOTOGRAPHY IS STRICTLY PROHIBITED AND PUNISHABLE BY RACK. ON PAIN OF DEATH, PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.

Rest in Peace.

The Rites of Scream: A Procession of the Undead Symphony Orchestra

PROGRAM

Peer Gynt Suite No. 1, Op. 46
The Death of Äse

Edvard Grieg
(† died 1907)

Invisible conductor

Comedians' Galop

Dmitry Kabalevsky
(† died 1987)

Quinn Dizon, Alex Enyart & Spencer Zembrodt, conductors

Polovtsian Dances
Allegro

Alexander Borodin
(† died 1887)

Spencer Zembrodt, conductor

Psycho Suite — Bernard Herrmann († died 1975), Arr. Brad Ritchie

Alex Enyart, conductor

Funeral March of a Marionette — Charles Gounod († died 1893)

Alex Enyart, conductor

Star Wars: Imperial March — John Williams († undead)

Quinn Dizon, conductor

Pirates of the Caribbean: At World's End — Hans Zimmer († undead), Arr. Lavender & Longfield

Spencer Zembrodt, conductor

"Who Ya Gonna Call?" — Ray Parker, Jr. & Elmer Bernstein († undead)(† died 2004), Arr. Brad Ritchie

Quinn Dizon, conductor

Symphonie Fantastique, Op. 14
March to the Scaffold — Hector Berlioz († died 1869)

Quinn Dizon, conductor

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Quinn Dizon, *Assistant Conductor*
Justin Giarrusso & Samantha Holman, *Orchestra Managers*
Alex Enyart & Hye Jin Jung, *Librarians*

First Violin
John Brien-Sleck+
Caitlin Edwards
Marina Konishi-Comfort
Hye Jin Jung
Emily Longnecker
Jalisha Boyd
Josh Tierney
Emily Shor

Second Violin
Flora Nevarez*
Riki Matsui
Kieran Walker
Sarah Icardi
Railianis Batista Montero
Chloe Meinshausen
Kenneth Wilson Jr.
Kyle Barber
Carlton Oldham

Viola
Michael Hill*
Layne Guyer
Prangchat Fakto
Will Marshall
Justin Giarrusso
Catherine Repine
Morganne McCool
Emily Crump
Anthony Watson
Thuan Nguyen
Jaime McIntosh

Cello
Ian Schoeder*
Anna Patterson*
Jared Murray*
EmilyAllen
Harrison Reed
Nick Weiner
Grace Kim
Josephine Uebelhoer
Kayla Johnson
Kyle McKay
Jessica Harper
Briana Browne
Gabriel Huff
Anne Parsons
Kelsey Norris

Bass
Sydney Simpson*
Marie Knueven
Liam Fisk
Ian Elmore
Wesley Jones
Pauline Ottaviano
Veronica Palensky
Jordan Wright
Jessica Geho

Piccolo
Jabez Co

Flute
Carrie Ellis
Aaron Sexton
Jabez Co
Meghan Spencer

Oboe
Mitchell Rollins
Scott Sams
James Hardaway

English Horn
James Hardaway

Clarinet
Samantha Holman
Carrie Ravenscraft
Alexander Enyart

Bass Clarinet
Alexander Enyart

Bassoon
Lauren Roerig
Logan Fairfield

Horn
Jake Campbell
Micah Burkhardt
Tyler Taylor
Ian Wolfe
Megan Collins
Shelby Rauck

Trumpet
Trevor Webb
Addisson Grimm
Luke Stevens
Connor May

Trombone
Tom Macaluso
Caitlin Thompson

Bass Trombone
Sebastian VanHorn

Tuba
Joseph Kohake
Eric Montgomery

Percussion
Tanner Leonardo
Spencer Zembrodt
Amanda Roberts
Anna Guillion
James Gibson
Hannah Gibson

Harp
Roseanna Shafer

Piano
Joseph Kohake

+ concertmaster
** principal*

SOM
2014
163

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Marina Konishi Comfort, *violin*

(Student of Brittany MacWilliams)

with

Adrienne Fontenot, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Saturday Afternoon
November 1, 2014
4:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Five Melodies, Op. 35 bis for Violin and Piano — Sergei Prokofiev (1891-1953)
1. Andante
2. Lento, ma non troppo
3. Animato ma non allegro
4. Allegretto leggiero e scherzando
5. Andante non troppo

Soliloquies for Solo Violin — Quinn Dizon (b. 1989)
1. Descending
2. Raw
3. Ascending

Baal Shem - Three Pictures of a Chassidic Life for Violin and Piano — Ernest Bloch (1880-1959)
2. Nigun (Improvisation)

INTERMISSION

Piano and Violin Sonata No. 2 in A Major, Op. 100 — Johannes Brahms (1833-1897)
1. Allegro amabile
2. Andante tranquillo - Vivace - Andante - Vivace do piu - Andante - Vivace
3. Allegretto grazioso (quasi andante)

PROGRAM NOTES

The thread of this recital is the interesting correlation between the instrument of the violin and the voice. Each work in this recital has a common thread of being inspired in some capacity by the human voice whether speaking or singing. The relationship between the human voice and string instruments has always existed: some say that the cello is the instrument sounding closest to the human voice, other claim that it is the viola or the violin. Because what is said and sung is created with the human body itself, it will be interesting to see if music played on the violin can be equally powerful and speak to people as impactfully as we know the human voice can.

Five Melodies, Op. 35 bis for Violin and Piano **Sergei Prokofiev**

In 1920, Prokofiev composed *Five Melodies* for violin and piano in California as a *Song Without Words* for vocalist Nina Koshetz. During his stay in Paris in 1925, he created the arrangement for violin and piano, which required very little arranging, other than adding violin-specific techniques such as double-stops, pizzicato and harmonics. These five short movements each have their individual characters. The first movement mainly features a tranquil melody. The second movement contains two separate sections; the first being a melodic line in the violin that shifts swiftly between lighter and darker tones and a almost constant sixteenth note line in the piano creating a flowing motion. The second section starts with the violin creating a completely different moving line and trading it off with the piano before returning to the melody in the first section to finish the movement. The third movement begins with a dramatic entrance of the violin. Once the bombastic entrance ends, the violin plays the same melody but twice as slow. At the same time, the piano plays the same melody but at the previous faster speed, creating an interesting time-delayed effect. The fourth movement is a playful movement, and as indicated in the title "leggero e scherzando" which means "light and jokingly". The final movement starts with a reflective melody which shifts into a more lighthearted section, becomes more dramatic and circles back to the melody from the beginning of the movement played with harmonics, creating a very mysterious ending.

Soliloquies for Solo Violin **Quinn Dizon**

For my recital, I desired to include a collaborative piece with a composer: to be able to closely work with the composer in order to understand their thinking process and have precise indications of what they want to convey through a piece. This is how I came to ask Quinn if he was willing to write a solo violin work for me.

Titled *Soliloquies*, this work reflects the inner thoughts and struggles of an individual. Listening closely, many different thoughts can be heard. The dramatic nature of this piece is undeniable with it's rapid shifts in mood by employing various violin techniques and sudden dynamic changes. The composer allows the violinist to add a personal touch to the music by giving the musician freedom in the pacing of each movement. In this type of music, it can be quite rare to be given interpretive freedom by the composer, and more difficult to reach said freedom because of the technical difficulty of this music.

The first and second movements are contrasting in nature. The first is calm overall but not serene, with eery moments particularly during portions where two notes only a half step apart are being played at the same time. "Raw" is, as the title indicates more fierce, and almost brutal, with techniques such as scratch tone and rapid tremolo passages. The last movement is a combination of the two previous movements, concluding with a final thought which is the reverse version of the first thematic material and ending with the final gesture being the reverse of a thematic gesture from the second movement.

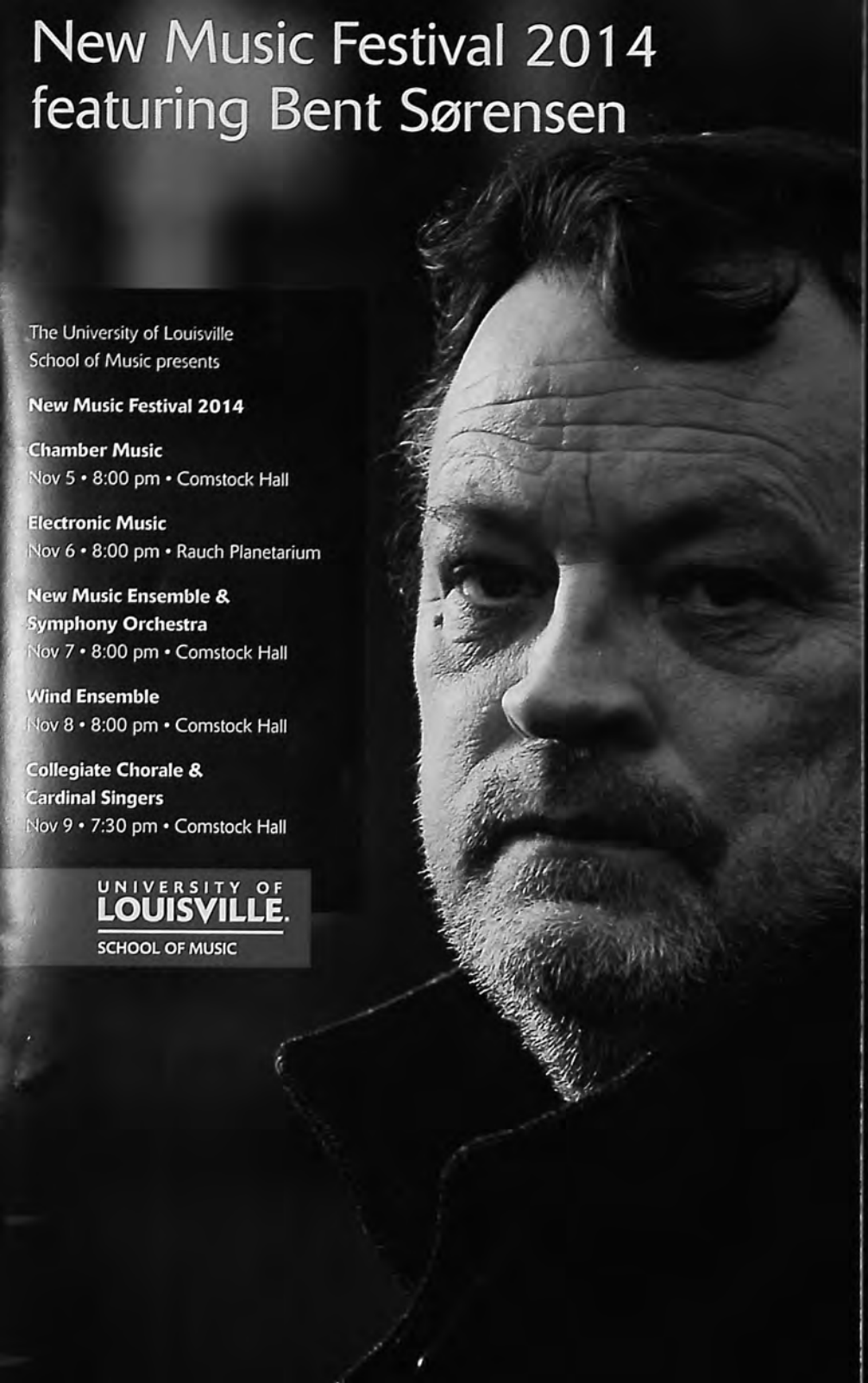
Baal Shem - Three Pictures of a Chassidic Life **Ernest Bloch**

"Nigunim" are prayer songs that are sung on syllables or words quoted from Jewish Scriptures to convey joyful or lamenting emotions towards God. These prayers contain thematic melodies that are repeated throughout the nigun. Ernest Bloch dedicated this Baal Shem to his mother after her death. *Nigun* stirs and conveys deep lamenting emotions of a wide range of intensity. Similarly to the sung prayer, there is a musical structure to this piece: it is written so that the first thematic material reappears in the last section of the movement to create a sonata form (ABA'). Though it is called an improvisation, all of the music is written. But the style and liberty with which it is to be performed, similar to the previous piece, allows the violinist to improvise the pacing of the music, making it their own prayer of lament. To me, this piece represents a deep cry from the heart. It starts in G minor, but ends on the dominant of this key, D Major, leaving us with a sense of hope and longing.

Piano and Violin Sonata No. 2 in A Major, Op. 100 **Johannes Brahms**

This sonata, also called the Thun Sonata was written in 1886 while Brahms was vacationing in Thun, Switzerland. It was intentionally named "Piano and Violin" sonata which at the time was less common. He chose to name it this way to indicate the importance of the piano as a collaborative musician, not merely an accompaniment, thus creating a dialog between the two instruments. This piece was inspired by the beautiful mountainous scenery of Switzerland as well as a singer who would often visit the composer, Hermine Spies. These are the reasons this sonata is filled with such lyrical melodies. Each movement contains several different melodies, all displaying varying characteristics. The overlaying key, A Major, in combination with the pastoral nature of the melodies recreate the peaceful atmosphere Brahms was in during this time of his life.

New Music Festival 2014 featuring Bent Sørensen



The University of Louisville
School of Music presents

New Music Festival 2014

Chamber Music
Nov 5 • 8:00 pm • Comstock Hall

Electronic Music
Nov 6 • 8:00 pm • Rauch Planetarium

New Music Ensemble &
Symphony Orchestra
Nov 7 • 8:00 pm • Comstock Hall

Wind Ensemble
Nov 8 • 8:00 pm • Comstock Hall

Collegiate Chorale &
Cardinal Singers
Nov 9 • 7:30 pm • Comstock Hall

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

New Music Festival
November 5-9, 2014

Bent Sørensen
featured composer

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UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

The 2014 UofL New Music Festival is sponsored by:

The concerts of Agata Zubel, Cazary Duchnowski and Pawel Hendrich are presented by the University of Louisville New Music Festival in partnership with the Polish Cultural Institute New York, the Consulate General of the Republic of Poland in Chicago and the Adam Mickiewicz Institute under its flagship brand Culture.pl.

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Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Kent Hatteberg Professor Kimcherie Lloyd
Dr. John Ritz Dr. Frederick Speck

The School of Music at the University of Louisville has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

> *...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...*

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition which in 2015 will celebrate its 30th year of awards. More recently, the Frank Robert Abell Young Composers Competition for New Chamber Music was begun in 2008 and is supported through an endowment establish by Mr. Abell to recognize and encourage young composers. Together, these awards programs that recognize composers and highlight the importance of new music in our culture represent significant ways that the University of Louisville extends its support for new music.

The 2014 New Music Festival is especially pleased to welcome festival guest composer, Danish composer Bent Sørensen, and to feature performances of some of his impressive and extensive catalogue of works. I'm confident that audiences to this year's festival will appreciate and enjoy the opportunity to become familiar with his unique voice in music composition, just as our music students' knowledge and perspectives on music in the 21st century have been expanded through their study of his work.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Sorenson brings to his music. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2014.

Christopher Doane
Dean, School of Music
University of Louisville

Photo: Lars Skaaning

FEATURED COMPOSER BIOGRAPHY

"It reminds me of something I've never heard." Such was the spontaneous reaction of the Norwegian composer Arne Nordheim upon hearing a work by Bent Sørensen. And it is not easy to imagine a more strangely to-the-point description of the ambiguous, almost paradoxical expressive idiom of this unique composer, who is without doubt the leading Danish composer of his generation.

Sørensen's music is not recycled; in no way does it rely on the yellowing pages of history for its musical nourishment. His musical language is undeniably of the present day, both aesthetically and technically. The music does, however, appear to be pervaded with memories, wisdom of experience and old dreams, of the inevitability of transitoriness and parting. It is a flickering, glittering world where things seem to disappear at the slightest touch.

Bent Sørensen was born in 1958, and received his musical education from, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. And the first string quartet Alman (1984) along with the other three quartets, Adieu (1986), Angels' Music (1988), and Schrie und Melancholie (1994), are still considered among Sørensen's most important works.

The vastly productive 1990s were dominated by large-scale orchestral works. The major vocal works The Echoing Garden (1992) for soloists, choir and orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. The violin concerto Sterbende Gärten (1993) – a concerto in the grand tradition, dramatic, graceful, and wild; the Symphony (1996); and the piano concerto La Notte (1998) are surrounded by several major ensemble pieces scored for a variety of forces; for instance, the enchanting concerto Birds and Bells for trombone and 14 instruments (1995) written for Christian Lindberg.

Danish playwright Peter Asmussen was so taken by the coexistence of the past and the present in Sørensen's violin concerto that the two artists decided to work together on an opera commission from the Royal Danish Theatre. After five years intense work and collaboration the composer completed Under the Sky in April 2003. Bent Sørensen and Peter Asmussen have since continued to collaborate on the work Sounds Like You (2008) for actors and symphony orchestra, which premiered at the opening of the Bergen International Festival in 2009.

In the new millennium, Bent Sørensen's music has gained tremendous international recognition, partly due to the perennial cooperation with the Bergen International Festival resulting in the orchestral work Exit Music (2007) and the symphonic play Sounds Like You (2008). However, in addition, the second piano concerto La Mattina (2009) written for pianist Leif Ove Andsnes, not to mention Tunnels de Lumiére (2010) written for French

Ensemble Intercontemporain, have helped spark an international appetite for Sørensen's works.

Bent Sørensen received the Nordic Council Music Prize in 1996 for the violin concerto Sterbende Gärten and in 1999 he received the Wilhelm Hansen Composer Prize.

Bent Sørensen is composer-in-residence at the Danish ensemble Scenatet and held that same title at the Huddersfield Contemporary Music Festival in the UK in 2011.

GUEST ARTIST BIOGRAPHIES

Cezary Duchnowski (born in 1971 in Elblijg, Poland) is a composer, pianist, performer and lecturer. He studied composition with Leszek Wistocki at the Music Academy in Wroclaw, where he now teaches computer music. He was one of the founders of the Computer Music Studio at the academy. His focus is on electroacoustic and improvised music. He and Agata Zubel create music for voice and computer as the ElettroVoce Duo. Along with Pawel Hendrich and Slawomir Kupczak, they founded Phonos ek Mechanes, which creates 'human electronics' in which computers are controlled by acoustic instruments. He is also a co-founder with Marcin Rupocinski of the interdisciplinary Morphai group. His compositions have been featured at many festivals, including Bourges, Warsaw Autumn, and Musica Polonica Nova, and performed by musicians and ensembles such as the Hilliard Ensemble, AUKSO, and the Tech-No Orchestra. His Monad 3 for voice, piano and computer (2003) received First Prize at the 10th International Rostrum of Electroacoustic Music in Rome in May 2004. In 2005 he and Agata Zubel received the Special Award at the Gaudeamus International Contemporary Music Interpreters Competition in Amsterdam.

The Danish pianist **Katrine Gislinge** has, over the last two decades, established herself as one of Scandinavia's most significant pianists, performing both solo and chamber music concerts throughout Europe.

Katrine was educated at the Royal Danish Music Conservatory under Anne Øland, and she performed her debut concert in 1992.

She has performed at many festivals, including Lockenhaus, Austria, Festival de Radio France et Montpellier, France, Cervantino Festiva, Mexico, Bergen Festival, Germany, and London City Festival, United Kingdom.

She has also played in several radio and TV programs and has been a judge at numerous piano competitions.

Paweł Hendrich (born in 1979 in Wroclaw, Poland) studied composition with Grazyna Pstrokonska-Nawratil at the Music Academy in Wroclaw, he continued his studies under York Höller at the Hochschule für Musik in Cologne. He has won several awards and scholarships. In 2007 he won a space on a four-year composition program run by the European Krzysztof Penderecki Music Centre. The works of Paweł Hendrich have been performed at such festivals as Warsaw Autumn, Musica Polonica Nova, Musica Electronica Nova in Wroclaw, and Susa Festival in Naestved (Denmark). He has been commissioned by Deutschlandfunk, Ensemble Modern, Warsaw Autumn Festival, The Municipality of Wroclaw, and ZAiKS Polish Authors' Association, among others. For several years now, he has been composing in the Max/MSP environment and performing live electroacoustic music. He is a member of the Nodion group along with Elzbieta Wolenska and Michal Sicinski.

Agata Zubel (born in 1978 in Wroclaw, Poland) is an award-winning composer and vocalist. She graduated with honors from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004 she received her PhD in music. She has performed at prestigious venues and festivals of contemporary music around the world. Her repertoire is broad, ranging from Caccini and Vivaldi to works by Berg, Copland, Schnittke, Schoenberg and Sciarrino as well as contemporary Polish composers. She has received numerous awards for her compositions, including the top award at the 60th UNESCO International Composers' Rostrum in May 2013 for Not!, which also received the "Polonica Nova" prize in 2014. She works with such distinguished ensembles as the Klangforum Wien, the London Sinfonietta, the Seattle Chamber Players and others. She received commissions from Deutsche Welle, the Wratislavia Cantans Festival, Sacrum Profanum Festival in Krakow and the Ultraschall Festival in Berlin, among others.

Chamber Music

Wednesday, November 5, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

4Drums — Krzysztof Wolek (b. 1976)

Jecorey Arthur Alexander Hamilton
Andrew Maxbauer Amanda Roberts

The Songs of the Decaying Garden — Bent Sørensen (b. 1958)

Matthew Nelson, *clarinet*

Cascando — Agata Zubel (b. 1978)

Agata Zubel, *soprano*
Kathleen Karr, *flute* Patrick Rafferty, *violin*
Matthew Nelson, *clarinet* Nickolas Finch, *cello*
Frederick Speck, *conductor*

INTERMISSION

Illusions (2007)
1. Mirror
3. Flowers

Fuhong Shi
(b. 1976)

Stephen Mattingly, *guitar*

Trotto (1983)
I. Allegro Ritmico
II. Andantino con espressione
III. Vivo marcato e ritmico

Bent Sørensen

Jennifer Potochnic, *oboe* Matthew Karr, *bassoon*
Bruce Heim, *horn*
Robert Simonds, *violin* Nicholas Finch, *cello*

Gemini (1996 & 1998)
I. Light (but darkly)
II. Spacious, liquid and floating

George Tsontakis
(b. 1951)

Bruce Heim, *horn* Patrick Rafferty, *violin*
Nicholas Finch, *cello* Krista Wallace-Boaz, *piano*

PROGRAM NOTES

4Drums - Krzysztof Wolek

4Drums was composed in 2005. The piece is a study of rhythm, structure and color. It can be performed on 4 Djembe, Darabuka or Conga drums with or without live electronic spatialization.

- Krzysztof Wolek

The Songs of the Decaying Garden - Bent Sørensen

The Songs of the Decaying Garden is a solo piece in three movements (Andantino con delicatezza, Elgretto maniaco and Calmo, molto dolce) which to a higher degree reflects the complex, multilayered aspect of Sørensen's music, bringing to mind occasional associations to the music of Brian Ferenyhough. The work was originally composed for Lerchenborg Workshop under the title *Impromptu*. However, in connection with the preparations for this CD Bent Sørensen wished to make extensice revisions, and to give the work a new title as well.

- Bertel Krarup

Cascando - Agata Zubel

Agata Zubel is not only an exceptionally gifted soprano, but also one of the most radical, sometimes wild and always thought-provoking composers of her generation.

Her piece *Cascando,* created especiallyforthe Seattle Chamber Players, is based on a text of Samuel Beckett, which is reflected in the music from many angles: as a poem, structure, words, sounds, letters, ambience, and impression. Having written the piece for her own phenomenal voice, Zubel instructs the soprano to produce unusual sounds covering a huge range, with all possible nuances of vocalizing, Sprech-gesang, whispering and other sound expressions. With all these experiments, which are extended to the instrumental parts, the murky air of this music is filled with the Romantic sensitivity typical of Polish music since the times of Chopin. The piece begins as a soprano and violin duo in shimmering pianissimo that develops through different sonic effects in the ensemble texture. A very short and jerky staccato of the second movement, alternating with abrupt rests, becomes the foundation for the brief words spread out through the entire soprano range. In the climax, the instruments repeatedly descend with a non-synchronous glissandi held against the floating bass suspended in the cello part, intercepted with the tragic exclamations about 'all the others that will love you'. The last movement does not use exact pitches; it calls for noise effects produced on all instruments and a phrase whispered

twice against the backdrop of mystical percussive sounds: '...unless they love you...'.

- Elena Dubinets

SAMUEL BECKETT
Cascando

1.
why not merely the despaired of
occasion of
wordshed

is it not better abort than be barren

the hours after you are gone are so leaden
they will always start dragging too soon
the grapples clawing blindly the bed of want
bringing up the bones the old loves
sockets filled once with eyes like yours
all always is it better too soon than never
the black want splashing their faces
saying again nine days never floated the loved
nor nine months
nor nine lives

2.
saying again
if you do not teach me I shall not learn
saying again there is a last
even of last times
last times of begging
last times of loving
of knowing not knowing pretending
a last even of last times of saying
if you do not love me I shall not be loved
if I do not love you I shall not love

the churn of stale words in the heart again
love love love thud of the old plunger
pestling the unalterable
whey of words

terrified again
of not loving
of loving and not you
of being loved and not by you
of knowing not knowing pretending
pretending

I and all the others that will love you
if they love you

3.
unless they love you

Illusions - Fuhong Shi

One journey. Passing through the Gobi desert. There is a river with abundant headwaters at the upper reaches. And later, finding that the water was an illusion-a mirage. If one kept seeking along the river in the direction of the source, one would disappear forever into the vastness of the Gobi desert. This experience inspired me. In truth, most of the time, our earnest longings and expectations, which are based on subjective imaginations and judgments, are like the illusion of water in the Gobi desert. A Buddhist proverb states "flowers in a mirror and moon on the water are both illusory." What is the distance between yang and yin, reality and illusion, essence and appearance, substance and mirage? Why is it so difficult to distinguish between them? 1 Mirror; 2 Moon; 3 Flowers; and 4 Water.

- Fuhong Shi

Trotto - Bent Sørensen

The quintet *Trotto* was composed in the spring 1983 to the Western Jutland Chamber Ensemble, who premiered the work in June the same year. A quiet and pastoral music with calling horns and folk musical fragments of melodies are through the three movements of the piece met by a manic and stressed music among others created by mecanical sound repetitions and breathless musical oscillations. The two characters overshadow eachother and incessantly the peace is infiltrated with mania so that the resting points of the music disappear. *Trotto* is the name of an old Italian dance, which rhythm is apparent as an enervating violin rhythm in the middle of the first movement.

- Bent Sørensen

Gemini - George Tsontakis

Gemini is one of a few works of mine created in two parts; these parts are often equal in length as well as in importance to the whole, hence the name "Gemini." However, this title is a bit tongue-in-cheek as the "twin" parts are anything but identical—more like mirror images seen with some distortion. The antecedent is warmer, yet formally closed and worldly, especially in the fast and taut episode. The subsequent part embodies oneness and is cooler and open. As in several of my works, the very end does not intend to bring closure, but rather represents a comma where questions just begin to form.

- George Tsontakis

UNIVERSITY OF LOUISVILLE COMPOSITION PROGRAM

As composers, teachers, and performers, University of Louisville composition graduates continue to make vital and visible contributions to new music in America today. The resources, faculty, facilities, and events at the UofL School of Music offer exceptional opportunities for a thorough education in the fields of music composition and theory, as well as unique opportunities to hear and study a broad range of musical styles. A core curriculum emphasizes recent compositional techniques as well as traditional tonal materials, with numerous classes in analysis, counterpoint, orchestration, and special seminar topics.

The University of Louisville composition program includes three full-time faculty members with excellent records of commissions, performances, recordings, and awards. Steve Rouse, Marc Satterwhite, and Krzysztof Wolek all compose for traditional acoustic media. In addition, Wolek is active as an electro-acoustic composer and directs the digital music studio. Director of Bands Frederick Speck is a distinguished composer in his own right and occasionally teaches composition.

The School of Music is home to the Grawemeyer Award for Music Composition, one of the most significant prizes for music composition in the world. The Grawemeyer Collection, which is available for students' use, contains nearly three thousand entries from composers around the world. This is one of the best collections of new music in the world today. Winners of the Grawemeyer Award for Music Composition visit campus for lectures and master classes and often establish ongoing relationships with the School of Music.

The annual New Music Festival, the Grawemeyer Award, and numerous guest artist new music concerts regularly bring distinguished performers and composers to campus. UofL student composers have frequent opportunities to work with guest composers in master classes and individual lessons. Guest composers have included John Adams, Thomas Adès, Louis Andriessen, Daniel Asia, Simon Bainbridge, Leslie Bassett, Pierre Boulez, Chen Yi, Unsuk Chin, John Corigliano, Sebastian Currier, Brett Dean, Tan Dun, Donald Erb, Arthur Gottschalk, John Harbison, Sidney Hodkinson, York Höller, Karel Husa, Aaron Jay Kernis, György Kurtág, Libby Larsen, Peter Lieberson, Per Nørgård, Shulamit Ran, Kaija Saariaho, Esa-Pekka Salonen, Steven Stucky, Toru Takemitsu, Augusta Read Thomas, Joan Tower, Chinary Ung, Michel van der Aa, Ellen Taaffe Zwilich, and many others.

The Division of Composition and Music Theory offers BM and MM degrees with an emphasis in either composition or music theory. For more information, including faculty bios and online audio samples, visit: http://louisville.edu/music/academics/areas-of-study/music-composition

Electronic Music

Thursday, November 6, 2014 at 8:00 p.m.
Rauch Planetarium

PROGRAM

The Hill of the Heartless Giant — Bent Sørensen

Sydney King, *double bass*

Elettrovoce
Agata Zubel & Cezary Duchnowski

Parlando — Agata Zubel

monada 3 — Cezary Duchnowski

Chant D'Ailleurs — Alejandro Viñao

INTERMISSION

Piano Music — John Ritz

Krista Wallace-Boaz, *piano*
John Ritz, *live electronics*

Phonos ek Mechanes
Pianolenie
Computerstück I

Collective compositions by
Cezary Duchnowski, Paweł Hendrich & Sławomir Kupczak
Cezary Duchnowski, *piano & computer*
Pawel Hendrich, *electronic guitar & computer*

Open Borders:
Improvisation for Soprano, Piano, Electric Guitar & Live Electronics

Agata Zubel, Cezary Duchnowski, Paweł Hendrich & Krzysztof Wolek

PROGRAM NOTES

The Hill of the Heartless Giant - Bent Sørensen

About 15 years ago, I was working, and at the same time one of my children was looking at the television - a program for children, and suddenly I heard the end of a fairy tale (the hill of the heartless giant). I wrote the sentence down, and later it became the title of this bass piece. I still wonder who the giant might be... but I know for sure that it is not the performer nor Susanna Eastburn to whom the piece is dedicated; it is much more likely to be myself. In any case, the piece is about the hill!

- Bent Sørensen

Parlando - Agata Zubel

The composition makes use of a wide range of sonoristic possibilities which are latent in speech sounds, their combinations and groups. An appropriate articulation of these speech sounds will reveal a wealth of voice possibilities, as well as the qualities that can be produced by means of voice emission, without singing any specific words or texts. The narration unfolds in this piece only through diversification of the expressive qualities of speech sounds themselves – from whisper to crying, from clear articulation to mumbling.

- Agata Zubel

monada 3 - Cezary Duchnowski

Electroacoustic music has been the focus of my artistic activity for the past few years. This is connected with the need to interfere deeper with the sound matter. Hence the use of the computer, an instrument whose open potential to a large degree helps discover a new aspect of the elementary properties of music which is not burdened with any extra-musical content. Apart from composing a specific time-space, the instruments themselves can be composed here. Such a situation allows for an encounter with the essence of music. It makes it possible to shape its point of departure which is at the same time its conditio sine qua non - the sound which is in itself of an individual character. It is the sound which constitutes the indivisible substance of which the musical being consists. The sound is, like Leibnitz's monad, a closed cosmos.

- Cezary Duchnowski

Chant D'Ailleurs - Alejandro Viñao

Chant D'Ailleurs (Chant from Elsewhere) is a set of 3 song-like chants from a fictional culture. I imagined this culture as one that had developed technology in spite of having remained rural. This improbability accounts for the ritualistic and at times monodic nature of the singing, coupled to a computer part that seeks not to harmonize or orchestrate the songs but rather to extend the phrasing and timbre of the voice beyond it natural acoustic means.

Our culture has used each new technological development to further its original musical concerns: harmony, large-scale form and timbre. My imaginary culture too, used technology to develop its rural and ethnic singing tradition. Based on this idea, I developed an imaginary singing style, with its own melisma, its own ornamental identity, the identity of a chanting *tradition* that I invented. In this tradition, the tune of each chant is less important than its ornaments, which can have a much stronger musical profile. Such a tune is difficult to remember. We may recall the *style* of the phrasing but not the phrase itself. The computer is also part of this imaginary style. The vocal sounds it manipulates and the new timbres it creates are articulated and 'performed' in a way which is consistent with the chanting style of the singer. When the computer takes the vocal sound and transforms them into new timbres, it does so following the 'stylistic constrains' of this imaginary culture.

I based the invented singing style on the traditions of different Eastern music and in particular on one Mongolian folk tune which I specially like for its beautiful use of melisma and glottal vibrato.

Chant D'Ailleurs was commissioned by French Government for Group de Recherche Musicales and was premiered by Frances Lynch at the Grand Auditorium of Radio France in Paris, the 10th of February of 1992. The computer part was produced at G.R.M. using a Syter Computer to process original vocal sounds.

- Alejandro Viñao

Piano Music - John Ritz

Piano Music is a study on form, density and spectral transformation. I've always found it difficult to write music for solo piano. Much of my musical language has to do with timbre and timbre transformation - elements of sound that are challenging for the piano. Although I employ live electronic processing in parts of *Piano Music,* my desire was to write a piece whose sound world was distinctly piano - not piano sounds transformed by a computer.

Considering the physical properties of sound in space and recognizing that a considerable part of the sound's character has been determined

by the space it occupies: the performance space, the space containing the ear, the sound, the air and the sounding source, I embarked on creating a piece where formal structure and sound density might create spectral transformation in the music. The idea being that variations in air pressure that are mechanically excited by the piano spread throughout the space, going everywhere, and returning as well. The sound is reflected by the borders of the space; those reflections are themselves colored by the material properties of those borders. The sound interferes and interacts with itself in short intervals, becomes connected to its own re-sounding, and thereby becomes enriched in spectral content.

- John Ritz

Phonos ek Mechanes - Paweł Hendrich

Phonos ek Mechanes is a greek phrase which means the sound from the machine. That is the main idea of the band established in Wrocław (Poland) in 2007 by composers and electroacoustic musicians: Cezary Duchnowski, Paweł Hendrich and Sławomir Kupczak. The trio creates music with laptops controlled mostly by typical instruments such as piano, electric guitar or violin. These instruments can use microtonal tuning and preparation. By computers every parameter of a sound (pitch, velocity, duration, timbre) is transformed into a row of digits which are then turned into a new quality of sound.

Phonos ek Mechanes plays human electronics. It is a mixture of human gesture, specific character of playing an instrument and algorithms written in Max/MSP.

- Paweł Hendrich

Open Borders: Improvisation for Soprano, Piano, Electric Guitar & Live Electronics

Each year the Electronic Music Concert provides a venue in which the artists visiting our New Music Festival are encouraged to perform a collective improvisation and to transform the experiences of their visit into a musical composition of the moment, created in the here and now. The title of this year's composition celebrates the notion that our collective presence at this festival was made possible due to our ability to break through various real and imaginary borders, allowing us to live in a world full of the potential for collaboration and the creation of new art.

New Music Ensemble
Symphony Orchestra

Friday, November 7, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

New Music Ensemble
Frederick Speck, *director*

Involuntary (2010) — David Lang (b. 1957)

Carrie Ellis & Aaron Sexton, *piccolos*
Clinton Linkmeyer & Trevor Webb, *trumpets*
Ryan Johnson, *percussion*

[flight] (2012) — Justin Giarusso (b. 1991)

Jabez Co, *flute*

Sequitor XI (2009) — Karlheinz Essl (b. 1939)

Andrew Maxbauer, *vibraphone & large cymbal*
Chris Kincaid, *live electronics*

from Toward the Sea (1981) — Toru Takemitsu (1930-1996)
The Night and Cape Cod

Meaghan Spencer, *alto flute*
Alberto Abril, *guitar*

from Cold Water, Dry Stone (1998)
The Cold Water of Himara

Evan Chambers
(b. 1963)

Hye Jin Jung, *violin* Alex Enyart, *clarinet*
Zach Schlaug, *alto saxophone* Lauren Roerig, *bassoon*
Bethany Cothern, *piano* Andrew Maxbauer, *percussion*

INTERMISSION

Symphony Orchestra
Kimcherie Lloyd, *director*

Facades (2014)

Tyler Taylor
(b. 1992)

Quinn Dizon, *conductor*

Pantomime – Papillons for piano and ensemble (2014)
I.
II. Scherzando
III. Andante
IV. Fluente
V. Fluente
VI. Calmo con delicatezza
VII. Allegretto

Bent Sørensen
(b. 1958)

Katrine Gislinge, *piano*

Concerto for Cello and Orchestra (1970)
Introduction
Four Episodes
Cantilena
Finale

Witold Lutosławski
(1913-1994)

Paul York, *cello*

PROGRAM NOTES

Involuntary - David Lang

When I was approached to write a fanfare for the opening of DiMenna Center for Classical Music in New York I trolled my memory for all the fanfares I had played in my life. I am a trombone player so I have played many, and I remember playing an arrangement in high school of the famous 'trumpet voluntary.' I also remember my amazement that 'trumpet voluntary' was not in fact supposed to have any trumpets in it, but was in reality an organ piece! For me, an early lesson in irony. In honor of that moment of disillusionment I wrote my piece 'involuntary.' And I wish the DiMenna Center well in its mission to make classical music easier to create, to rehearse, to perform and to record.

- David Lang

[flight] - Justin Giarusso

In the spring of 2012 Jabez Co wrote a solo viola piece for me. I wanted to return the gesture, and the result is *[flight]*. This work captures two interpretations of the word "flight." One is the act of fleeing or escaping, and the other is the act of flying. The piece opens in a rapid, frantic, and rhythmic frenzy, and eventually gives way to a slow, bird-like ascension through the flute's range. The frenzied motion eventually returns, propelling the music to the finish.

[flight] will be published in an anthology of music by young composers through Beauport Press.

- Justin Giarrusso

Sequitor XI - Karlheinz Essl

Sequitur is a series of 14 compositions for various solo instruments and live-electronics which I started in 2008. It was written for orchestra instruments like flute and violin, but also for voice and more exotic ones such as electric guitar, toy piano and kalimba. Somehow it refers to Berio's famous "Sequenze" cycle of solo pieces which focus on specific playing techniques of the respective instrument.

All *Sequitur* composition use a software written in MaxMSP which creates an electronic accompaniment from the instrument's live input; the player is confronted with his own playing, and this creates a situation like moving in a house of mirrors where the identities becomes blurred. Each piece can be performed by the player alone (using a foot pedal) or together with a second musician who operates the live-electronics. The software generates

a complex canon on the fly, the temporal structure and density of which being controlled by random operations. This yields different results every time the piece is performed. Although following a precisely notated score, there is always a good portion of surprise for the musician that emphasizes his awareness and attentiveness.

- Karlheinz Essl

The Night and Cape Cod from Toward the Sea - Toru Takemitsu

Toward the Sea was composed as a contribution to the "Save the Whales" campaign of Greenpeace. In Japan, historically a whale-hunting nation, this contribution was a political statement. In writing about this composition, Takemitsu said that his interest was in the sea as a "spiritual domain" and cited a passage in Herman Melville's novel Moby Dick: "Let the most absent-minded of men be plunged in his deepest reveries...and he will infallibly lead you to water.... Yes, as everyone knows, meditation and water are wedded together." Melville's novel also provided the form of the work, which is an 11-minute composition in three movements named "The Night," "Moby Dick," and "Cape Cod." Its tone, overall, is calm and meditative.

It is based on the motive E flat, E natural, A. In German notation these notes are "Es, E, A," spelling the English word "SEA." The original version of the composition *Toward the Sea I* is for alto flute and guitar. The music is often written in free, non-measured notation, although there are frequently passages in 3/16 in the more rhythmic final movement.

Takemitsu often uses unusual instrumental techniques in the alto flute part. He has devised non-traditional fingerings to produce a more "hollow sound" on the instrument. By specifying two different ways of fingering to produce the same note, then writing a "trill" using these two fingerings, he gets a fluttering effect that alternates not between different notes but by two subtly different tone colors on the same note.

- Joseph Stevenson

The Cold Water of Himara from Cold Water, Dry Stone - Evan Chambers

Cold Water, Dry Stone was inspired by a trip my wife and I made to Albania in 1995. The Cold Water of Himara, is based on the semi-improvisational instrumental form called *kaba,* which is sometimes described as "music with tears." The title refers to one of the many famous streams of cold, clear water that begin in the distant mountain peaks, and flow down through an otherwise hot and dusty landscape. While composing the music I had an image of icy water flowing out over the parched and aching land, providing comfort and relief from the great sadness of the place, finally crashing over rocks into the sea.

- Evan Chambers

Facades - Tyler Taylor

In order to see clearly inside or through an object, one must first see past or remove any barriers between them and that object. These necessary barriers are fortified to protect and defend and yet, at some point they will inevitably crumble. The result is a brief, candid look at the vulnerable and unstable interior before these barriers are, once again, quickly replaced. The desert is not a place but an idea: only once the realization is made, can something become "desert." And for me, what it has become for me, this realization, is simply one of thirst. Dry parched throat, mortality, healed by water...

- Tyler Taylor

Pantomime – Papillons for piano and ensemble - Bent Sørensen

Pantomime – Papillons is a part of a trilogy, *Papillons*. Besides *Pantomime*, the trilogy consist of the piano quintet *Rosenbad* and *Mignon* for piano and string orchestra. The piano part is the same in the three pieces, but the order of the seven movements – which all three pieces consist of - is different, and the music surrounding the pianist is different. For me it is a quite cinematic form. One could say that it is the same story (the piano part) told three different ways, and at the same time three different stories told by the same person (the piano player).

In the very beginning of the first movement of *Rosenbad* the fast piano playing forms a kind of accompaniment for the string quartet, but as in the fourth movement of *Mignon*, the same piano part is alone. In *Pantomime* it is the final movement – a trio for oboe, drum and piano.

Pantomime is full of stories, fairy tales without words – within the seven movements, but also stories that go through all the movements. The title came – as usual for me – in the same movement, I began to compose the piece. Pictures from silent movies and pantomime theatre came immediately to me from the beginning of the piece: The piano creates melodies out of the sound of the string instruments.

Pantomime was commissioned by Esbjerg Ensemble and Bergen International Festival and is dedicated Katrine Gislinge and Esbjerg Ensemble.

- Bent Sørensen

Concerto for Cello and Orchestra - Witold Lutosławski

This work was commissioned by the Royal Philharmonic Society with the Gulbenkian Foundation and first performed at the Royal Festival Hall by the Bournemouth Symphony Orchestra under Edward Downes on 14 October 1970. The soloist was Mstislav Rostropovich, for whom the work was written and to whom it is dedicated. It is scored for normal symphony orchestra with triple winds and a large percussion section.

The composer wrote for the world premiere in 1970:

> The letter to Mr Rostropovitch, in which I have briefly described the form of my concerto, has been written in literary rather than in musical terms. I have done it purposely in order to make certain musical situations in the score clearer and more suggestive. But it does not imply any literary or extra-musical meaning of my work. There is no such meaning in it, even if I speak of a "gay" cello or "angry" trumpets. It is simply a little picturesque way of pointing out contrasting sections so that the interpreters could more easily find the right approach to them.

Here are some excerpts from the letter:

> ...It consists of four movements played "attacca": Introduction, Four Episodes, Cantilena and Finale. Introduction: I understand the note D repeated at one second intervals in an expressionless manner "indifferente" as a moment of complete relaxation, or even absentmindedness. The performer abandons this state immediately when something else begins to happen in his part and will return to it several times in the course of the Introduction. The passing on from the state of absentmindedness to that of concentration and the other way round is always abrupt. Several threads begin in the Introduction, but they never develop. You can see their character in the restrained dynamics and in such indications as "grazioso" and "un poco buffo ma con eleganza" etc. Naturally "marziale" is to be understood figuratively. It is indeed a very unreal march. The last moment of absentmindedness is slightly different from the previous ones. Dynamic differences, grace-notes etc occur. It is as if the cello, forced to perform monotonous, boring repetitions, tried to diversify them and did it in a naïve, silly way. In this moment trumpets intervene to stop the cello and to shout out their "angry" phrase. After a five-second rest the cello begins the first Episode "inviting" a few instruments to a dialogue, which subsequently develops into a more animated music. Brasses put an end to it, as it was at the conclusion of the introduction. Other Episodes unfold in a similar manner. Their character is always "grazioso", "scherzando"or the like. Only the interventions of the brasses are "serious" too and such it will remain nearly until the end of the piece.
>
> The Cantilena begins and develops into a broad melodic line. To put an end to it a few brasses are not enough. This time the "angry" interventions appears in the form of a large orchestral tutti and thus begins the Finale. Comes a sort of challenge between the cello and the orchestra, after which the cello playing three very rapid sections is "attacked" by different small groups of instruments. Finally the orchestra "prevails", attaining its climax after which the cello utters a "moaning" phrase. Here there could have

been the end of the work. But instead of a gloomy disappearing conclusion one might have expected, comes a short and fast Coda, whose "triumphant" ending is as it were beyond the event which has just been accomplished. On the other hand it recalls the beginning of the work or rather its bright atmosphere, which in the Coda regains finally its predominance...

...The score is divided into conducted sections and ones to be played "ad libitum". The latter are not to be conducted except one beat to start playing or to pass to the next section...

...The quarter-tone passages in the solo part are so conceived and written that the separate notes could be heard and would not merge into "glissandi"...

- Witold Lutosławski

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Quinn Dizon, *Assistant Conductor*
Justin Giarrusso & Samantha Holman, *Orchestra Managers*
Alex Enyart & Hye Jin Jung, *Librarians*

First Violin
John Brien-Sleck+
Caitlin Edwards
Marina Konishi-Comfort
Hye Jin Jung
Emily Longnecker
Jalisha Boyd
Josh Tierney
Emily Shor

Second Violin
Flora Nevarez*
Riki Matsui
Kieran Walker
Sarah Icardi
Railianis Batista Montero
Chloe Meinshausen
Kenneth Wilson Jr.
Kyle Barber
Carlton Oldham

Viola
Michael Hill*
Layne Guyer
Prangchat Fakto
Will Marshall
Justin Giarrusso
Catherine Repine
Morganne McCool
Emily Crump
Anthony Watson
Thuan Nguyen
Jaime McIntosh

Cello
Ian Schoeder*
Anna Patterson*
Jared Murray*
EmilyAllen
Harrison Reed
Nick Weiner
Grace Kim
Josephine Uebelhoer
Kayla Johnson
Kyle McKay
Jessica Harper
Briana Browne
Gabriel Huff
Anne Parsons
Kelsey Norris

Bass
Sydney Simpson*
Marie Knueven
Liam Fisk
Ian Elmore
Wesley Jones
Pauline Ottaviano
Veronica Palensky
Jordan Wright
Jessica Geho

Piccolo
Jabez Co

Flute
Carrie Ellis
Aaron Sexton
Jabez Co
Meghan Spencer

Oboe
Mitchell Rollins
Scott Sams
James Hardaway

English Horn
James Hardaway

Clarinet
Samantha Holman
Carrie Ravenscraft
Alexander Enyart

Bass Clarinet
Alexander Enyart

Bassoon
Lauren Roerig
Logan Fairfield

Horn
Jake Campbell
Micah Burkhardt
Tyler Taylor
Ian Wolfe
Megan Collins
Shelby Rauck

Trumpet
Trevor Webb
Addisson Grimm
Luke Stevens
Connor May

Trombone
Tom Macaluso
Caitlin Thompson

Bass Trombone
Sebastian VanHorn

Tuba
Joseph Kohake
Eric Montgomery

Percussion
Tanner Leonardo
Spencer Zembrodt
Amanda Roberts
Anna Guillion
James Gibson

Harp
Roseanna Shafer

Piano
Joseph Kohake

+ concertmaster
** principal*

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.

Wind Ensemble

Saturday, November 8, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Sonata for Saxophone and Piano (2003) — Alan Theisen (b. 1981)

Brandon Wozniak, *alto saxophone*
Krista Wallace-Boaz, *piano*

Wind Ensemble
Frederick Speck, *director*

Twelve Nocturnes (2014) — Bent Sørensen (b. 1958)
wind orchestrations by Jakob Kullberg & Matthew Wetmore

Katrine Gislinge, *piano*

The Frozen Cathedral (2013) — John Mackey (b. 1973)

PROGRAM NOTES

Sonata for Saxophone and Piano - Alan Theisen

My *Sonata for Alto Saxophone and Piano* is dedicated to my friends, saxophonists Richard Scruggs and David Parks. It was composed from February to August 2003.

The current edition of this composition was prompted by the fantastic performance given by Marcus Ballard (saxophone) and Elizabeth Moak (piano) in May 2006. The revisions and revival of the Sonata owe much to their hard work and dedication.

- Alan Theisen

Twelve Nocturnes - Bent Sørensen

When I was younger, I found it very difficult to write for the piano. I don't really know why – as a composer you never "know why". Maybe the sound of the piano was too "directly" even for my ensemble pieces. Then later I rediscovered the piano, and now it is probably my favorite instrument.

In the year 2000, I was asked by a music magazine to write a short piano piece as a kind of gift to the readers, and I wrote "Lullabies" (*Nocturne No. 11 – Wiegenlieder*). The little piece was inspired by the humming of lullabies, which I very much did for my two daughters, when they were very small. After Lullabies I wrote more and more small piano pieces, and the inspiration for that was very much initiated by my meeting with two of the very best Scandinavian pianists, Leif Ove Andsnes and Katrine Gislinge. I also discovered that all the small piano pieces had something to do with "the night" – Lullabies, the sun going up and down, the mystery of the night etc., and I decides to collect them all as night pieces, "Nocturnes".

I have always been fascinated by the sound of the piano in the distance, and several times, when I have walked in the streets of Copenhagen in the late evening and in the night, I have heard the beautiful piano sound from open windows – mysterious, enigmatic - for some reasons, I get moved, touched by that sound. I really don't know why – as a composer you never "know why".

As "Lullabies" a few other of the *Nocturnes* are written for special occasions, but mainly half of the pieces is written for Andsnes and the other half for Gislinge. For this concert the Andsnes-half is orchestrated for wind ensemble by other than me.

- Bent Sørensen

The Koyukon call it "Denali," meaning "the great one," and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world—a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey's *The Frozen Cathedral.*

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed—and immediately found himself grappling with two problems. How does one write a concert closer, making it joyous and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: The death of a child? The other challenge was connecting the piece to Alaska - a place I'd never seen in person. I kept thinking about all of this in literal terms, and I just wasn't getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains—these monumental, remote, ethereal and awesome parts of the world—as a kind of pilgrimage. It's a search for the sublime, for transcendence. A great mountain is like a church. "Call it The Frozen Cathedral," she said. I clearly married up.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work Turning. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain

until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

- Jake Wallace

University Wind Ensemble
Frederick Speck, *Director*

Piccolo

Carrie Ellis*	Danville
Aaron Sexton	Louisville
Meaghan Spencer	LaGrange

Flutes

Carrie Ellis*	Danville
Aaron Sexton	Louisville
Meaghan Spencer	LaGrange
Jessica Menser	White Plains
Traci Bluhm	Louisville

Oboes

Mitchell Rollins*	Mayfield
Scott Sams+	Lexington
James Hardaway	Jeffersonville, IN

Clarinets

Carrie Ravenscraft*+	Louisville
Alex Enyart	Alexandria
Heather Shelton	Crittenden
Walter Yee	Elizabethtown
Lucas Hampton	Glencoe
Mary Lewe	Owensboro
Kris Bachmann	Floyds Knobs, IN
Josh Costello	Cincinnati, OH
Brandy Marcum	Louisville

Bass Clarinets

Lucas Hampton*	Glencoe
Kris Bachmann	Floyds Knobs, IN
Josh Costello	Cincinnati, OH

Bassoons

Lauren Roerig*+	LaGrange
Katie Saylor	Murray
Logan Fairfield	Louisville

Alto Saxophones

David Cecil*	Richmond
Davis Hale	Louisville

Tenor Saxophone

Zach Schlaug	Louisville

Baritone Saxophone

Damien Hicks	Crittenden

Horns

Jake Campbell*	Greer, SC
Emily Smith	Elizabethtown
Andrew Osborn	Lexington
Tyler Taylor	Louisville
Micah Burkhardt	Fort Mitchell

Trumpets

Clinton Linkmeyer*	Laconia, IN
Trevor Webb	Fort Mitchell
Adisson Grimm+	Madisonville
Luke Stevens	Louisville
Kristian Kemker	Salem, IN

Trombones

Josh Barnes*	Taylors, SC
Caitlin Thompson	Vine Grove
Noah Strunk	Frankfort

Bass Trombone

Sebastian VanHorn	Radcliff

Euphonium

Jared Anderson*	Louisville
Rachel Casey	Harrodsburg

Tuba

Joe Kohake*	Florence
Eric Montgomery	Louisville

Percussion

Tanner Leonardo*	Louisville
Kourtney Howard	Frankfort
Hannah Gibson	Sellersburg, IN
Spencer Zembrodt	Florence
Amanda Roberts+	Clarksville, IN
Chris Mudd	Elizabethtown
Sami Sankey	Elizabethtown

Double Bass

Ian Elmore	New Albany, IN

Harp

Roseanna Shafer	Nashville, TN

Piano

Brad Jopek+	Westfield, NY
Joe Kohake	Florence

** principal*
+ graduate student

UNIVERSITY WIND ENSEMBLE

The **University Wind Ensemble** is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland and the Jungfrau Music Festival in Interlaken, Switzerland. The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as possessing "assertive musicality and powerful precision" by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that Karel Husa's "Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

Cardinal Singers
Collegiate Chorale

Sunday, November 8, 2014 at 7:30 p.m.
Comstock Concert Hall

PROGRAM

Yötön Yö (Nightless Night) for Flute and Guitar (2012) — Marc Satterwhite (b. 1954)

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

Cardinal Singers
Kent Hatteberg, *director*

Alleluia (2014) — Jake Runestad (b. 1986)

Fragments of Requiem (2007) — Bent Sørensen (b. 1958)
- Lacrimosa (1985)
- Sanctus (2007)
- Benedictus (2006)

Crux fidelis (2014) — Grzegorz Miśkiewicz (b. 1969)

Premiere

Chariots (2009) — Péter Louis van Dijk (b. 1953)

Pater noster (2002/SATB version 2004) — Alejandro D. Consolacion II (b. 1980)

Sarah Tubbesing & Emily Yocum, *soloists*

Benedictio (1991) — Urmas Sisask (b. 1960)

INTERMISSION

Collegiate Chorale
Kent Hatteberg, *director*

Videns Dominus (2005) (from *The Strathclyde Motets*) — James MacMillan (b. 1959)

Ricky Lynn Case II, *tenor*

4 Strunge Sange (1988) — Bent Sørensen
- I. Illusion
- II. Tid og rum
- III. Hjerte Strøm
- IV. Vindens puls

Invictus (2014) — Matt Wetmore (b. 1989)

Premiere

La Promesse (2014) premiere — Anthony Sylvestre (b. 1977)

Danielle Curtsinger, *soprano*
featuring the Louisville Youth Choir
Terri E. Foster, *director*

Exsultate Domino (Tre Latinska Motetter) (1996) — Søren Birch (b. 1955)

PROGRAM NOTES

Yötön Yö (Nightless Night) - Marc Satterwhite

Yötön Yö is a Finnish phrase meaning "nightless night." It refers to that time of year in areas north of the Arctic Circle when the sun never quite sinks below the horizon for days, even months, on end. It explores some of the moods one might go through during this mysterious period with no true darkness, from introspective through manic.

- Marc Satterwhite

Alleluia - Jake Runestad

Through history, the singing of "alleluia" has served as an outward celebration as well as an introspective prayer of praise. This setting explores these two uses of the word within a spiritual context. The work begins with a rhythmic declaration of joy and builds intensity through metric changes, tonal shifts, glissandi, and hand clapping. This lively exultation soon gives way to a reverent meditation with soaring melodic lines and lush harmonies. The dancing rhythms from the beginning return with a gradual build in intensity as one's praises rise to the sky. *Alleluia* was commissioned by Brady Allred and the Salt Lake Vocal Artists, and premiered by the ensemble on February 21, 2014 at the Western ACDA Conference in Santa Barbara, CA.

- Jake Runestad

Fragments of Requiem - Bent Sørensen

Fragments of Requiem was composed/compiled in 2007 for Ars Nova Copenhagen and Paul Hillier with support from the Danish Arts Council. These movements are intended to be performed with Johannes Ockeghem's *Missa pro defunctis* to make a complete Requiem lasting about one hour. The *Lacrimosa* movement was composed in 1985. The brief Sanctus movement pays homage not only to Ockeghem but also to Claudio Monteverdi and his *Missa In illo tempore.* The Benedictus was originally written for mixed a minor third higher, and was commissioned by Per Enevold and Trinitatis Kantori in 2006.

Benedictus makes the listener listen to the world through a veil of voices wrapped tightly around the listener. Listening to the world is listening inwardly – "Think before you listen!"

Eighteen months ago I was on Gotland wandering among walls in the small streets, in the church, and I thought that it was actually a "*Benedictus* place" – the old Catholicism seen and heard through new Nordic eyes and ears.

Benedictus can of course be performed in the church in Visby or in other similar places, but it does not need to be in a church. I would suggest having it on a program with spatial music rather than a traditional choral program – for example, vocal and instrumental works where the sound comes from everywhere around.

- Bent Sørensen

Lacrimosa	
Lacrimosa dies illa,	O how tearful that day,
Qua resurget ex favilla,	on which the guilty shall rise
Judicandus homo reus.	from the embers to be judged.
Huic ergo parce Deus.	Spare them then, O god.
Pie Jesu Domine,	Merciful Lord Jesus,
dona eis requiem.	grant them rest.
Sanctus	
Sanctus, Sanctus, Sanctus.	Holy, Holy, Holy.
Benedictus	
Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Crux fidelis - Grzegorz Miśkiewicz

The text of *Crux Fidelis* is the eighth stanza of *Pange, lingua, gloriosi,* a hymn by Saint Venantius Honorius Clementianus Fortunatus (c. 530-c. 609). It is sung during the ceremony of the Adoration of the Cross on Good Friday and in the Liturgy of the Hours during Holy Week and on feasts of the Cross.

The cross is the most perfect, the Catholic symbol of suffering. Trying to materialize suffering in music can bring different results, because the musical language is based on emotions. In my work emotions are suppressed because the intoxication of faith must always be sober, restrained. Similarly sweetness that comes directly to us from the sacrifice of Christ is a profound gratitude to Him. How to express this gratitude and faith in music? How to fathom the words that mean so much? For me, music emphasizes the word, lets us delve deeper into the consciousness and stay in it longer and more heavily.

This is the second work of mine to be premiered by the University of Louisville Cardinal Singers. They premiered my *De Profundis* at the New Music Festival in November 2012.

- Grzegorz Miśkiewicz

Crux fidelis, inter omnes	Faithful cross, among them all,
arbor una nobilis;	the one noble tree;
nulla silva talem profert,	the forest offers nothing so great,
Fronde, flore, germine.	in foliage, flower, or sprout.
Dulce lignum, dulces clavos,	Sweet wood, sweet nails,
dulce pondus sustinet. Amen.	sweet the weight it supports. Amen.

Chariots - Péter Louis van Dijk

Chariots is a dramatic setting of verses 4, 5, and 7 from Psalm 20, where the psalmist speaks of trust in God above all worldly things. Driving rhythms in 3/4 time are juxtaposed with an almost constant chant of "chariots" in 6/8 time throughout. Dissonances, cross-relations, and note clusters tend to obscure the tonality, while dramatic shifts in volume add to the rhythmic exuberance of the rhythms. *Chariots* was commissioned in 2009 by the Texas State University Chorale, Dr. Joey Martin, director, and the Nelson Mandela Metropolitan University Choir, Port Elizabeth, South Africa, Junita Lamprecht-van Dijk, director.

- Kent Hatteberg

Chariots, chariots, chariots...

We will shout for joy when you are victorious.
We will lift up our banners in the name of our God.

Some trust in chariots and some in horses,
but we trust in the name of God.
May he give you the desire of your heart
and make your plans succeed.

Some trust in chariots and some in horses,
but we trust in the name of the Lord.

We will shout for joy when you are victorious.
We will shout!

- Psalm 20: 4,5,7

Pater noster - Alejandro D. Consolacion II

Alejandro D. Consolacion II originally composed his *Pater Noster* (The Lord's Prayer) for treble voices in 2002, and the Asian Youth Choir premiered it that year in Tokyo. Two years later he revised it for unaccompanied mixed chorus and two solo treble voices for the University of the East Chorale, Anna Abeleda, conductor, and dedicated it to Angeline Therese D. Magbitang. It is a tonal work of rich harmonies and beautifully crafted phrases wedded to the well-known text.

- Kent Hatteberg

Pater noster, qui es in coelis:
sanctificetur nomen tuum;
adveniat regnum tuum,
fiat voluntas tua, sicut in coelo, et in terra.
Panem nostrum quotidianum da nobis hodie;
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem.
sed libera nos a malo. Amen.

- Matthew 6:9-13

Our Father, who art in heaven:
hallowed be thy name;
thy kingdom come,
thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors.
And lead us not into temptation,
but deliver us from evil. Amen.

Benedictio - Urmas Sisask

A work of remarkable tonal and rhythmic power, *Benedictio* reflects Sisask's interest in Estonian runo-songs and shaman rituals. Its building blocks are relatively simple motifs, added one by one in various voice parts. The opening 6/8 ostinato in the basses rocks back and forth modally between G and B-flat, then the tenors join in, followed shortly by the soprano and alto voices. An accelerando leads to a repetitive chant by the male voices, paving the way for the introduction of the main soprano theme. This thematic material in the soprano section becomes the focal point of the piece, and is developed and expanded while a new theme is brought forth in the bass voice. Earlier ostinato patterns return, leading to a powerful homophonic shout on the text "Benedicat vos omnipotens." The sopranos regain the focus as the other voices chant the text in repetitive 6/4 chords. Although basically a tonal work, Benedictio features numerous dissonant seconds throughout, particularly in the alto voice.

- Kent Hatteberg

Benedicat vos omnipotens Deus.	Praise to the almighty God.
Pater et Filius et Spiritus Sanctus.	Father and Son and Holy Spirit.
Amen.	Amen.

Videns Dominus *(The Strathclyde Motets)* - James MacMillan

James MacMillan composed two sets of communion motets for the Strathclyde University Chamber Choir between 2005 and 2010. All but two of the 28 motets are *a cappella*, and all are for mixed voices. In composing these works, MacMillan wanted to write motets of moderate difficulty while still retaining his personal style, and to create works that were accessible to average church choirs and concert choirs.

Videns dominus, one of the most dramatic of the motets, is to be sung on the fifth Sunday in Lent. Set to verses from the 11th chapter of John, it describes the raising of Lazarus, brother of Mary and Martha, from the dead. Sopranos and altos paired in canon depict the sisters weeping at the grave. Jesus calls Lazarus's name three times, adorned by grace notes in each voice part, then commands him to come forth. He repeats his name again three times, followed with the command, then another three times. After Jesus' third command to come forth, Lazarus rises, clad in typical burial garb.

- Kent Hatteberg

Videns Dominus flentes sorores Lazari	When Jesus saw the sisters of Lazarus
ad monumentum,	weeping at the grave;
lacrimatus est coram ludaeis, et clamabat:	and the Jews also weeping, he cried:
Lazare, veni foras:	Lazarus, come forth;
et prodiit ligatis manibus et pedibus,	and came forth bound hand and foot,
qui fuerat quatriduanus mortuus.	He had been dead four days.

4 Strunge Sange – Bent Sørensen

Michael Strunge was one of the early voices of a poetic movement in Denmark which came to be known as the "Poetry of the Eighties." With the publication of his first collection in 1978 when he was only 20, he achieved almost instant recognition as a rebellious, angry poet who identified strongly with the poor and the socially sidelined.

His was essentially a voice for tolerance, and his ideal was the acceptance and tolerance of the different values and life-styles of old and young, misfit and conformist. Convinced of the power of language to effect change, he saw the poet as both creator and messenger.

Despite his success, Strunge became increasingly disillusioned and depressed. In 1986, at the age of 27, he committed suicide. *A Virgin from a Chilly Decade* brings together work from 8 of the 11 collections published during Strunge's short life.

Sørensen composed these four songs to texts of Michael Strunge in 1988.

I. Illusion
Natens våde klud er klam.
Sort af ingen syn og jord.
Dine øjne strålende ud
er lysende huller
til en anden verden.

Fraden kan jag
drikke mig ind i en rus af varm
og flydende vækst.

Og kroppene blødes i indre sang
alting skal bevæge sig nu
alting shal suse og lyse.

II. Tid og rum
Vi vidste at tiden ikke eksisterer
kun bevægelsen
og derfor stivnede vi i kysset
så det blev evigt.

Vi vidste at rum ikke eksisterer
kun tanken om det
og derfor overlevede vor kærlighed
på tværs af stjerner.

III. Hjertestrøm
Hvorfor er det kun i rusen
at vi kan mærke lyset
og tale binanden
gennem mørket og gaderne
ind i kroppene.

I. Illusion
Night's wet cloth is damp.
With no variety of vision and earth.
Your eyes radiant
are illuminated discs
to another world.

Out of the chase
I drink myself into a rush of warm
and liquid culture.

And our bodies soaked in inner song,
everything can move now,
everything has to rustle in the light.

II. Time and space
We know that time does not exist
only movement
and therefore stiffened we kissed
so it was forever.

We knew that space does not exist
just the thought of it
and therefore survived our love
across the stars.

III. Heart's Power
Why is it only in the intoxication
we can feel the light
and speak to each other,
through the darkness and streets
into the bodies.

Vi har beskrevet
øjnene så tit.
De skifter og de nye
farvar er tegn
på nye tilstande
og følelser.

For hvert hår er der en nuance
en lille variation og smagen.
Din lugt og smagen
af dit køn are pretty.

Jeg vil sove med lukkede
øjne dybt i dit hår.

Du taler om dansen,
Du svæver som en rolig
komet gennem oplyste stuer.
Og dit hjertes strøm
peger væk fra mit
men brysterne stritter imod.

IV. Vindens puls
En sang synkar roligt gennem kroppen.
Lyset bløder gennem mørket, ind i øjet.
eye.
Jeg ser farverne som stoffer
der vejer i vindens puls.

Lydene har ikke form de bølger
lymfe gennem natten
og renser for huller af sugende stilhed.
Det er muligt at synge sit syn.

We have described
eyes so often.
The changes and the new
colors indicate
new moods
and feelings.

For each hair is a shade,
a small variation and taste.
Your smell and taste

I want to sleep with closed
eyes deep in your hair.

Talking about the dance,
you float like a calm
comet through lighted rooms.
And your heart's power
points away from mine,
but the breasts resist.

IV. Wind's Pulse
A song sinking quietly through the body.
The light bleeds through the darkness, into the

I see colors like substances
weighing in the wind's pulse.

The sounds do not form the waves
through the night,
and clean the holes sucking silence.
It is possible to sing his vision.

Invictus - Matt Wetmore

English poet William Ernest Henley (1849-1903) wrote the poem *Invictus* in 1875. That year, one of his legs had to be amputated below the knee due to tubercular arthritis in his foot, causing necrosis of the bone. After his leg was removed, he was informed his other leg would also require amputation, but he went to surgeon Joseph Lister, who was able to save his leg after performing several surgeries on his foot. The inspiration for the poem came while Henley was recovering from the medical procedures. The poem was first published in 1988 without title in his first volume of poems, Book of Verses. When the poem was selected for inclusion in *The Oxford Book of English Verse*, editor Arthur Quiller-Couch added the title *Invictus* (Unconquered).

- Kent Hatteberg

This poem, full of dramatic imagery, was perfect to explore harmonies that clash and dynamics that jump suddenly from one to the next, until a clear,

triumphant tonality emerges in the final stanza: "I am the master of my fate, I am the captain of my soul!"

- Matt Wetmore

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

- William Ernest Henley

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

La Promesse - Anthony Sylvestre

I started work on this piece on May 20, 2012 and completed it on March 11, 2014. I dedicated it to my father, Christian Sylvestre. The composition visually retraces the major events of the life of Christ.

That day, as I was trying out the melody on my piano, I discovered a recurring musical motif. I was already imagining this theme to be sung by young voices. Later, while looking for lyrics, I thought of the theme of the Nativity that fits so well with the atmosphere of the beginning of the piece. As I went along with this idea of the text, I discovered that this song would not interpret the theme of the Nativity alone, but instead would describe the life of Christ in its entirety: the purpose of his coming, his crucifixion, his burial in the tomb, and finally his Resurrection, on which image the music reaches its peak.

While composing this piece, I realized that to perform it I would need a larger group of singers, to be split into two choirs. The more I developed the score, the more the voice parts increased in number, reaching nine voice parts at the climax. The piece, also composed for an orchestra, lies in the high register of the soprano voice (G-flat).

After Christ's burial in the Tomb, the Promise is fulfilled, indicated by the strength of the men's section proclaiming: "Il est réssuscité!" ("He is resurrected!"). The piece concludes peacefully, as if on a light breeze carrying with it the floating tones of a soprano.

- Anthony Sylvestre

<u>La Promessa</u>
Couplet I
Ils sont arrivés de nuit,
pour eux plus de place dans l'auberge.
Marie accoucha ici,
dans le lieu où l'on mettait la paille.
Elle emmaillota Jésus, puis,
elle le mit dans une crèche.
Ici, un enfant est né, un Fils nous est donné.

<u>The Promise</u>
Verse I
They arrived in the night,
there was no room for them in the inn.
Mary gave birth here,
in the place where they put the straw.
She swaddled Jesus, then,
she lay him in a manger.
Here a child is born, a Son to us is given.

Couplet II
Il fut envoyé par Dieu
afin de porter notre misère.
Il dû endurer les coups
subir des romains le long calvaire.
Et sur le bois de la croix
il prit le jugement à notre place,
Et dans un grand cri le Fils de Dieu expira.

La terre trembla.
Le voile se déchira.

On le mit dans le tombeau.
Une lourde pierre fût roulée.
Et tristes, les disciples
oublièrent la Promesse,
la Promesse, la Promesse, la Promesse...

La mort a été vaincue,
elle n'a pu le retenir!
Le tombeau est déserté, Il est réssuscité !
Réssuscité...

Amen ! Amen, Il est vivant ! Vivant !
- Anthony Sylvestre

Verse II
He was sent by God
to bear our misery.
He endured beatings
from the Romans on the way to Calvary.
And on the wood of the cross
He took the judgment in our place,
And with a great cry the Son of God perished.

The earth trembled.
The veil was torn.

We placed him in the tomb.
A heavy stone was rolled.
And in their sadness, the disciples
forgot the Promise,
the Promise, the Promise, the Promise...

Death has been vanquished,
it could not hold him!
The tomb is deserted, he is resurrected!
Resurrected...

Amen! Amen, He is living! Living!

Exsultate Domino (Tre Latinska Motetter) – Søren Birch

Exsultate Domino opens with jubilant fanfares in B-flat major over a landscape of changing meters. The flare of the opening then gives way to a quieter, more introspective middle section, with surprising harmonic shifts and dissonant chords in a homophonic four-part texture. The fanfares then return as the opening of the joyous Psalm text is repeated. *Exsultate Domino* is the third in the set of three motets for mixed choir *a cappella.*

Exsultate Domino omnes terrae.
Servite Domino cum laetitia.
Introite in conspectum eius cum exsultatione.

Make a joyful noise unto the Lord, all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.

Scitote Dominum esse Deum;
ipse fecit nos et ipsius sumus populus eius;
et oves pascuae eius.

Know ye that the Lord is God:
it is he that hath made us, and not we ourselves;
we are the sheep of his pasture.

Introite portas eius cum laude,
atra eius cum hymno;
introite, celebrate eum,
benedicite nomini eius.

Enter into his gates with thanksgiving,
and into his courts with praise;
be thankful unto him,
and bless his name.

Nam bonus est Dominus;
in aeternum misericordia eius,
et in generationem fidelita eius.
- Psalm 100

For the Lord is good;
his mercy is everlasting,
and his truth endureth to all generations.

Cardinal Singers

Kent Hatteberg, *Director*

Soprano I
- Tera Pierce
- Erin Shina
- Sarah Tubbesing*
- Emily Yocum

Soprano II
- Won Joo Ahn
- Lydia Cox*
- Jody McCaffery
- Anna Rittenhouse

Alto I
- Megan Durham
- Sara Kim
- Bomi Lee+
- Elizabeth Smith

Alto II
- Amy Clay
- Macy Ellis
- Hyunjin Kwak*
- Maria Miller

Tenor I
- Clayton Edwards
- Brytner Evangelista*
- Cody Martin
- Jeffrey Moore

Tenor II
- Kristofer Anderson
- Seon Hwan Chu
- Dylon Crain
- Blake Wilson

Bass I
- Bradley Detro
- Jon Gentry
- Alex Kapp
- Ethan James McCollum
- Nathan Yothers

Bass II
- John Combs
- Elliot Eckel
- Tyler Hudson
- Kyle King
- Reed Mills

* *graduate student*
\+ *UofL faculty*

Collegiate Chorale

Kent Hatteberg, *Director*

Soprano I
- Maria Franxman
- Jeannie Hankins
- Audrey Manis
- Tera Pierce
- Erin Shina
- Sarah Tubbesing*
- Shannon Winter
- Emily Yocum

Soprano II
- Lydia Cox*
- Danielle Curtsinger
- Megan Easton
- Isabella Henley-Brunton
- Lora Lambert
- Jody McCaffery
- Jessica Pouranfar
- Anna Rittenhouse
- Madison Whelan

Alto I
- Uadani Buttó
- Paige Harpring
- Krista Heckmann
- Sara Kim
- Emily Lobeck
- Maria Miller
- Lauren Montgomery
- Katie Olsen
- Elizabeth Smith
- Mallory Taylor

Alto II
- Macy Ellis
- Chelsey Jackson
- Hyunjin Kwak*
- Elayne Parrish
- Grace Robertson
- Erica Rust
- Morgan Smallwood
- Hannah Weitlauf

Tenor I
- Ricky Lynn Case II
- Clayton Edwards
- Foster Lucas
- Kyle McCammon
- Jeffrey Moore
- Sam Soto

Tenor II
- Kristofer Anderson
- Seon Hwan Chu
- Dylon Crain
- Isaiah Hein
- Ricky Howsare
- Taehoon Lee
- Hunter Ruhl
- Andrew Wheaton*
- Blake Wilson

Bass I
- Jailon Chism
- Christopher Deaton
- Jon Gentry
- Alex Kapp
- Ethan James McCollum
- Jesse Abraham Patrick
- Jesse Renn
- Garrett Weeks

Bass II
- Philip Clemons
- John Combs
- Elliot Eckel
- Tyler Hudson
- Kyle King
- Reed Mills
- Nathaniel Mo
- Matt Pennington
- Matt Wetmore*

* *graduate student*

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hội An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily *a cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

COMPOSER BIOGRAPHIES

Søren Birch is a well-known Danish conductor with many years of experience with various chamber and symphony orchestras. He is also known for his many compositions, mostly for choirs. He graduated as a choral and ensemble director from the Royal Danish Academy of Music in Aarhus, where he has also taught for many years. Today he teaches choir and ensemble conducting at the Jutland Academy of Music in Aalborg and at the Southern Denmark Academy of Music and Theatre in Esbjerg. In addition he is a highly active conductor. He has conducted the Danish National Chamber Choir, the Aalborg Symphony Orchestra, the Swedish Chamber Choir and a number of amateur orchestras. Today he conducts the chamber choir CoroMisto, which he formed in 1991 with the vision of creating a forum for classical *a cappella* music, contemporary as well as more traditional. The repertoire of the choir ranges from early works through Romanticism to more recent composition music.

That Søren Birch's musical heart beats for choirs and choral music is clearly manifested in many of his compositions. The majority are in fact arranged for choir. Some are edited versions of existing choral works, others are arrangements of other existing compositions. Whether one considers his melodic, cheerful and singable compositions or his talent as a conductor, Søren Birch plays a quite central role in Danish choral and chamber music.

Evan Chambers (b 1963, Alexandria, Louisiana) is currently Professor of Composition at the University of Michigan.

His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is is available on Dorian/Sono Luminous.

Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies; he has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equillibrium, and Centaur. His solo chamber music disc *Cold Water, Dry Stone* is available on Albany records.

Philippine organist and composer **Alejandro D. Consolacion II** studied piano with J. Greg Zunierga, organ with Armando Salarza, and composition under Fr. Manuel Maramba. He attended St. Scholastica's College, where he was a recipient of the Sister Baptista Battig Music Scholarship. He received his Performance Diploma in Organ Performance from the Associated Board of Royal Schools of Music in London and his Licentiate in Organ Performance at the Royal School of Music with distinction. His compositions range from music for solo instrument and chamber music to orchestral works and full-length musicals. His choral works have been widely performed in the Philippines and in Asia. He has been composer-in-residence for the Mandaluyong Children's Choir since 2004. He has received commissions from various music organizations, festivals, and cathedrals in the Philippines as well as in Asia and the United States.

Karlheinz Essl attended the Vienna Musikhochschule (1979-87), where he studied composition with Friedrich Cerha and electro-acoustic music with Dieter Kaufmann. He also studied musicology and art history at the University of Vienna (doctorate 1989 with his thesis *Das Synthese-Denken bei Anton Webern*). Active as a double bassist until 1984, he played in chamber and experimental jazz ensembles. As a composer he has contributed to the Projekt 3 composition programming environment of Gottfried Michael Koenig at Utrecht and Arnheim (1988-89) which later transformed into his own Real Time Composition Library (RTC-lib) for Max/MSP/Jitter.

Essl also served as composer-in-residence at the Darmstadt summer courses (1990-94) and at IRCAM (Paris, 1992-1993). Between 1995-2006 he taught Algorithmic Composition at the Studio for Advanced Music & Media Technology at the Bruckner University, Linz. Since 2007, he is professor of composition for electro-acoustic and experimental music at the Vienna University of Music and Performing Arts.

Justin Giarrusso (b. 1991) is a composer of accessible contemporary classical music, having written in chamber, choral, and orchestral genres. His music is characterized by light textures and tuneful melodies, and is driven by formal structure. The subject of Giarrusso's works ranges from programmatic depictions of natural phenomena to purely musical explorations within a sound world. Recently, he composed *Out Damned Spot!* for cellist Jakob Kullberg and *Divertissement Concertante* was selected for the Lexington Philharmonic's New Music Experiment. Justin has been a winner of the Mu Phi Epsilon Original Composition Contest, the Manhattan Choral Ensemble's New Music for New York Composition Competition, and the Huntsville Youth Orchestra's Young Composers' Composition Competition. A graduate of Ohio Wesleyan University, Giarrusso has studied with Jennifer Jolley, Clint Needham, and Jason Bahr. Currently, he is pursuing

an MM in Composition at the University of Louisville, studying with Steve Rouse. For more information, visit: www.JustinGiarrusso.com

Passionate, prolific, and complicated, composer **David Lang** embodies the restless spirit of invention. Lang is at the same time deeply versed in the classical tradition and committed to music that resists categorization, constantly creating new forms.

In the words of *The New Yorker*, "With his winning of the Pulitzer Prize for the little match girl passion (one of the most original and moving scores of recent years), Lang, once a postminimalist enfant terrible, has solidified his standing as an American master."

Musical America's 2013 Composer of the Year and recipient of Carnegie Hall's Debs Composer's Chair for 2013-2014, Lang is one of America's most performed composers. Many of his works resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct. Much of his work seeks to expand the definition of virtuosity in music — even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike.

His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

Although undoubtedly one the of most important composers of the twentieth century, **Witold Lutosławski** was relatively unknown outside Poland until the 1960s. His *Symphony No. 1* was banned during the Stalinist era, the consequence of which was that he developed a fresh, tonal style, such as in the *Concerto for Orchestra*. From the 1950s, he adopted serialism and aleatoric techniques as the state loosened its grip on artistic creativity. The improvement of East-West relations brought him numerous international commissions and major awards. He never lost his creative genius, completing one of his greatest works, his *Symphony No. 4*, just shortly before he died.

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital

Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi.

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2008; Morton Gould Young Composer Awards, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005), and an NEA grant in 2007. He was a CalArts/Alpert Award nominee in 2000.

Scottish composer **James MacMillan** is one of today's most successful composers and is also internationally active as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, and is blended with influences from Far Eastern, Scandinavian and Eastern European music.

MacMillan first became internationally recognized after the extraordinary success of *The Confession of Isobel Gowdie* at the BBC Proms in 1990. His prolific output has since been performed and broadcast around the world. His major works include the percussion concerto *Veni, Veni, Emmanuel*, which has received more than 400 performances, a cello concerto for Mstislav Rostropovich, and three symphonies. Recent major works include his Violin Concerto, *St. John Passion*, and, most recently, his Viola Concerto, premiered by the London Philharmonic Orchestra in January 2014, and his *St. Luke Passion*, premiered in March 2014 by the Netherlands Radio Philharmonic.

MacMillan enjoys a flourishing career as conductor of his own music alongside a range of contemporary and standard repertoire. He was Principal Guest Conductor of the Netherlands Radio Kamer Filharmonie until 2013 and was Composer/Conductor of the BBC Philharmonic from 2000-2009. He has conducted orchestras such as the Baltimore Symphony, Rotterdam Philharmonic, Munich Philharmonic, Vienna Radio Symphony, Danish Radio Symphony, Gothenburg Symphony, Luxembourg Philharmonic, City of Birmingham Symphony, Bournemouth Symphony, Toronto Symphony,

Los Angeles Philharmonic and NHK Symphony Orchestra among others. MacMillan was Composer-in-Residence at the 2012 Grafenegg Festival and a London Symphony Orchestra Portrait Artist in the 2009/10 season. In Spring 2014 MacMillan conducted three projects with the BBC Scottish Symphony Orchestra, culminating in a ground-breaking tour to India with Nicola Benedetti performing in Chennai, Mumbai and Delhi including public concerts, schools concerts and outreach work. Other conducting highlights include visits to the New Zealand Symphony Orchestra, the BBC Philharmonic, and the Britten Sinfonia.

Grzegorz Miśkiewicz was born in Jordanów, Poland. From 1984 to 1988 he studied in the organ class of Prof. Zbigniew Indyk at the High School of Music in Krakow. Between 1989 and 1992 he continued his studies at the Liturgical Institute by the Faculty of Theology at the Pontifical University of John Paul II in Krakow. He also graduated with honors from the Faculty of History at the same university. Presently Miśkiewicz is a doctor of humanities. He defended his doctoral dissertation titled "The Greek musical ethos and its influence on the conception of church singing in the first centuries of Christianity," and published it this year.

Miśkiewicz has received the following awards in composition contests: 2007: honorable mention for *Panis angelicus* for *a cappella* mixed choir in the Nationwide Composers Competition for Eucharistic Motet in Warsaw; 2008: honorable mention for *Venite exultemus Domino* for *a cappella* women's choir and honorable mention for *Laudate Dominium*, a psalm for *a cappella* women's choir in the Nationwide a Cappella Choral Song Composers Competition in Legnica; 2009: second prize for *Missa brevis* for mixed choir *a cappella* in the IV Nationwide Composers Competition for Liturgical Choral Song in Bydgoszcz; 2010: first prize for *Miserere mei, Deus* for mixed choir *a cappella* in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz; 2011: third prize for *Confitemini Domino, Gaudeamus Omnes in Domino i Vidi aquam* in the International Composers Competition Within The Musica Religiosa Olomunc Festival Czech Republic; 2012: third prize in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz for *De profundis*.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in

the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Considered "highly imaginative...with big ideas" *(Baltimore Sun)* and "stirring and uplifting" *(Miami Herald)*, award-winning composer **Jake Runestad** has received commissions and performances from leading ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Louisiana Philharmonic Orchestra, Seraphic Fire, the Dayton Philharmonic Orchestra, the Virginia Arts Festival, the Rockford Symphony Orchestra, Craig Hella Johnson and the Cincinnati Vocal Arts Ensemble, Spire Chamber Ensemble, and the Master Chorale of Tampa Bay. Dubbed a "choral rockstar" by American Public Media, Jake is one of the most frequently performed composers in the U.S.A. and travels extensively to work with ensembles as a clinician and resident composer. Jake Runestad holds a Master's degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts. Prior to graduate school, he studied privately with acclaimed composer Libby Larsen. A native of Rockford, IL, Mr. Runestad currently lives in Minneapolis, MN and his music is published by Boosey & Hawkes and JR Music. Find out more and purchase scores: JakeRunestad.com

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and *Spiky Epiphanies*, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

A native of Shenyang, China, **Fuhong Shi** has been appointed to the faculty of the Central Conservatory of Music in Beijing right after she received the Doctoral degree in composition at the University of Toronto since fall 2009.

She received a Bachelor's degree in composition at the Central Conservatory of Music in Beijing in 2000 and earned a Master's degree in composition at the University of Victoria in 2005. She has studied with a number of world renowned composers and composition professors, such as Gary Kulesha, Chen Yi, Guo Wenjing, Su Xia, Chou Wen-Chung, Chen Qigang, James MacMillan, Salvatore Sciarrino, Michel Gonneville, Steve Reich, Murray Schafer, Gilles Tremblay, Roger Reynold, Brian Cherney and so on. She was the recipient of a number of awards in China from 1997 to 2002 and was awarded Women Composers Scholarship by the International Composition Workshop of the Canadian National Arts Centre. She was a finalist in 2006 Tsang-Houei HSU International Music Composition Award, the winner of 2007 Karen Kieser Prize in Canadian Music, and the Generation 2008 Ensemble Contemporain de Montréal Composer's Competition. She was also awarded the scholarship from Acanthes International Composition Workshop in France in 2008. Fuhong has collaborated with numerous prominent orchestras and ensembles, and her compositions have been performed and broadcasted all over the world.

Urmas Sisask was born in Rapla, Estonia. He studied composition with René Eespere at the Tallinn State Conservatoire, where he completed his studies in 1985. Since then he has been living in Jäneda, where he composes, teaches, leads choirs, and pursues his avid interest in astronomy. Since childhood, Sisask has been fascinated by astronomy, which has inspired him to write so-called "astromusic." Several of his works bear titles based on heavenly bodies, and many of these works are created in his self-made planetarium, which he opened in 1996. His choral and piano works have been particularly successful, but he has also composed chamber and symphonic works.

Sisask is the winner of numerous awards, including the Cultural Award of the Republic of Estonia (1990), the Order of the White Star (Fourth Class) (2001), the Armorial Order of Järvamaa County (2001), the Estonian Defense Forces Special Service Cross (2004), Veljo Tormis's Estonian Choral Music Grant (2007), the Estonian National Culture Annual Award of Pro Patria and Res Publica Union (IRL) (2009), the title of Musician of the Year of Estonian Radio (2010), and the Annual Prize of the Culture Endowment of Estonia (2010).

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry *(Out of Africa)*, Hans Zimmer *(Gladiator, The Last Samurai)*, John Williams *(Star*

Wars), Nobuo Uematsu *(Final Fantasy)*, and John Debney *(The Passion of The Christ)*. He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and orchestra. His music for *a cappella* choir has been sung in France, the U.S.A., and the Ukraine. The Cardinal Singers gave the first performance of his *Libera me* in the United States during the 2013 New Music Festival.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Alan Theisen (b. 4 October 1981) is professor of music at Mars Hill University where he is the coordinator of music theory and composition. He previously taught at the Jacobs School of Music at Indiana University (Bloomington) after receiving his Ph.D. in music theory and composition from Florida State University and degrees (B. - Music History & MM Music Theory) from the University of Southern Mississippi.

Theisen's compositions have been performed throughout the United States and Europe. His music, frequently commissioned by chamber and large ensembles, has been described by composer Dimitri Terzakis as being "the product of a unique talent." Commissioning organizations include the Argot Trio, A/B Duo, Force Majeure Quintet, Tromboteam!, Samford University, Trio Bel Canto, the Mana Quartet, Duo Fujin, members of the US Army bands, and the Asheville Community Band. Theisen's works combine an expressive melodic sensibility, a diverse harmonic language, and elaborate formal designs.

Theisen also specializes in the analysis & pedagogy of post-1900/contemporary classical music and has presented research on these topics at multiple national and regional music conferences. Theisen is Past President of the South Central Society for Music Theory, serves on the executive board of Music Theory Southeast as a Member-At-Large, and was recently appointed to the editorial board of the Journal of Music Theory Pedagogy (online division). He remains active as a saxophonist (classical recitals, wind ensembles, jazz bands, musical theater productions) and performed

in two World Saxophone Congresses (2000 & 2003).

Theisen has performed with the Asheville Jazz Orchestra, the Russ Wilson Orchestra, Rational Discourse (an Asheville-based progressive jazz-rock group), and has served as a musician for the Southern Appalachian Repertory Theatre and Asheville Community Theatre.

George Tsontakis (born Astoria, Queens, New York City, October 24, 1951) is an American-born composer and conductor of Greek descent.

Tsontakis studied composition with Hugo Weisgall and Roger Sessions at the Juilliard School from 1974 to 1978, and later with Franco Donatoni at the Accademia Nazionale di Santa Cecilia in Rome. His music has been performed and broadcast by major orchestras, chamber ensembles, and festivals throughout North and South America, Europe and Japan.

Tsontakis was honored with the "Academy Award" in 1995 from the American Academy of Arts and Letters and was the fourth recipient of the coveted Ives Living Fellowship, in 2007. Pianist Stephen Hough's recording of Tsontakis's *Ghost Variations* on Hyperion Records was nominated for a Grammy Award for Best Contemporary Classical Composition, and was the only classical recording among Time magazine's 1998 Top Ten Recordings. Tsontakis received the Berlin Prize from the American Academy in Berlin in 2002, and the University of Louisville Grawemeyer Award for Music Composition for his *Violin Concerto No. 2* in 2005.

Born in Rotterdam in the Netherlands, **Péter Louis van Dijk** settled in South Africa, where he has worked extensively as an orchestral and choral conductor and a teacher. As a composer he is internationally known for his operas, ballets, and choral works with orchestra. His music has been published in Germany, the UK, and the U.S.A., and has been performed and recorded across southern Africa and in Egypt, Europe, New Zealand, and North America. Dr. van Dijk has lectured at the University of Cape Town (composition and orchestration), the University of the Western Cape (recorder and education) and until recently was Senior Lecturer in Composition and Musicology at Rhodes University. As a conductor, he has conducted most major South African orchestras. In 1996 he conducted his *San Gloria* in Chicago with the Chicago Children's Choir and the CYSO. He currently assists his wife, Junita Lamprecht-Van Dijk, teaching post-graduate level choral conducting at the Nelson Mandela Metropolitan University in Port Elizabeth.

Alejandro Viñao (b. 1951) studied composition with the Russian composer Jacobo Ficher in Buenos Aires. In 1975 he moved to Britain where he continued his studies at the Royal College of Music and the City University in

London. He has been resident in Britain since then. In 1988 he was awarded a PhD. D. in composition at the City University.

Viñao has received a number of international prizes and awards including the *Golden Nica* Prix Ars Electronica (1992), 1st Prize at The International Rostrum at the Unesco World Music Council (1984) and many others. Viñao's music has been played and broadcast world-wide and has been featured in international festivals such as the Tanglewood Festival, the Warsaw Autumn Festival and the London PROMS.

He has received commissions from various performing groups and institutions around the world such as IRCAM and GRM in France, MIT in the USA and the BBC Symphony Orchestra.

Alejandro Viñao's music is characterised by the use of pulsed rhythmic structures to create large scale form, and by a melodic writing which -as in the case of much non-European music- develops through rhythm rather than harmony.

Matt Wetmore has composed works across a variety of media, from solo and chamber works to large ensembles and electronics. He earned his Bachelor's in Music Theory and Composition at East Carolina University studying under Ed Jacobs, Mark Taggart, Mark Richardson, and Marc Faris, and is currently in pursuit of his Master's in Music Composition at the University of Louisville, studying under Krzysztof Wołek. Learn more, listen to samples, and contact him directly at www.matt-wetmore.com.

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

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155

Chamber Music

Wednesday, November 5, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

4Drums — Krzysztof Wolek (b. 1976)

Jecorey Arthur Alexander Hamilton
Andrew Maxbauer Amanda Roberts

The Songs of the Decaying Garden — Bent Sørensen (b. 1958)

Matthew Nelson, *clarinet*

Cascando — Agata Zubel (b. 1978)

Agata Zubel, *soprano*
Kathleen Karr, *flute* Patrick Rafferty, *violin*
Matthew Nelson, *clarinet* Nickolas Finch, *cello*
Frederick Speck, *conductor*

INTERMISSION

Illusions (2007)
1. Mirror
3. Flowers

Fuhong Shi
(b. 1976)

Stephen Mattingly, *guitar*

Trotto (1983)
I. Allegro Ritmico
II. Andantino con espressione
III. Vivo marcato e ritmico

Bent Sørensen

Jennifer Potochnic, *oboe* Matthew Karr, *bassoon*
Bruce Heim, *horn*
Robert Simonds, *violin* Nicholas Finch, *cello*

Gemini (1996 & 1998)
I. Light (but darkly)
II. Spacious, liquid and floating

George Tsontakis
(b. 1951)

Bruce Heim, *horn* Patrick Rafferty, *violin*
Nicholas Finch, *cello* Krista Wallace-Boaz, *piano*

New Music Festival 2014 featuring Bent Sørensen

The University of Louisville
School of Music presents

New Music Festival 2014

Chamber Music
Nov 5 • 8:00 pm • Comstock Hall

Electronic Music
Nov 6 • 8:00 pm • Rauch Planetarium

New Music Ensemble &
Symphony Orchestra
Nov 7 • 8:00 pm • Comstock Hall

Wind Ensemble
Nov 8 • 8:00 pm • Comstock Hall

Collegiate Chorale &
Cardinal Singers
Nov 9 • 7:30 pm • Comstock Hall

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SCHOOL OF MUSIC

New Music Festival
November 5-9, 2014

Bent Sørensen
featured composer

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The concerts of Agata Zubel, Cazary Duchnowski and Pawel Hendrich are presented by the University of Louisville New Music Festival in partnership with the Polish Cultural Institute New York, the Consulate General of the Republic of Poland in Chicago and the Adam Mickiewicz Institute under its flagship brand Culture.pl.

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THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Kent Hatteberg Professor Kimcherie Lloyd
Dr. John Ritz Dr. Frederick Speck

The School of Music at the University of Louisville has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

> *...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...*

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition which in 2015 will celebrate its 30th year of awards. More recently, the Frank Robert Abell Young Composers Competition for New Chamber Music was begun in 2008 and is supported through an endowment establish by Mr. Abell to recognize and encourage young composers. Together, these awards programs that recognize composers and highlight the importance of new music in our culture represent significant ways that the University of Louisville extends its support for new music.

The 2014 New Music Festival is especially pleased to welcome festival guest composer, Danish composer Bent Sørensen, and to feature performances of some of his impressive and extensive catalogue of works. I'm confident that audiences to this year's festival will appreciate and enjoy the opportunity to become familiar with his unique voice in music composition, just as our music students' knowledge and perspectives on music in the 21st century have been expanded through their study of his work.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Sorenson brings to his music. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2014.

Christopher Doane
Dean, School of Music
University of Louisville

Photo: Lars Skaaning

FEATURED COMPOSER BIOGRAPHY

"It reminds me of something I've never heard." Such was the spontaneous reaction of the Norwegian composer Arne Nordheim upon hearing a work by Bent Sørensen. And it is not easy to imagine a more strangely to-the-point description of the ambiguous, almost paradoxical expressive idiom of this unique composer, who is without doubt the leading Danish composer of his generation.

Sørensen's music is not recycled; in no way does it rely on the yellowing pages of history for its musical nourishment. His musical language is undeniably of the present day, both aesthetically and technically. The music does, however, appear to be pervaded with memories, wisdom of experience and old dreams, of the inevitability of transitoriness and parting. It is a flickering, glittering world where things seem to disappear at the slightest touch.

Bent Sørensen was born in 1958, and received his musical education from, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. And the first string quartet Alman (1984) along with the other three quartets, Adieu (1986), Angels' Music (1988), and Schrie und Melancholie (1994), are still considered among Sørensen's most important works.

The vastly productive 1990s were dominated by large-scale orchestral works. The major vocal works The Echoing Garden (1992) for soloists, choir and orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. The violin concerto Sterbende Gärten (1993) – a concerto in the grand tradition, dramatic, graceful, and wild; the Symphony (1996); and the piano concerto La Notte (1998) are surrounded by several major ensemble pieces scored for a variety of forces; for instance, the enchanting concerto Birds and Bells for trombone and 14 instruments (1995) written for Christian Lindberg.

Danish playwright Peter Asmussen was so taken by the coexistence of the past and the present in Sørensen's violin concerto that the two artists decided to work together on an opera commission from the Royal Danish Theatre. After five years intense work and collaboration the composer completed Under the Sky in April 2003. Bent Sørensen and Peter Asmussen have since continued to collaborate on the work Sounds Like You (2008) for actors and symphony orchestra, which premiered at the opening of the Bergen International Festival in 2009.

In the new millennium, Bent Sørensen's music has gained tremendous international recognition, partly due to the perennial cooperation with the Bergen International Festival resulting in the orchestral work Exit Music (2007) and the symphonic play Sounds Like You (2008). However, in addition, the second piano concerto La Mattina (2009) written for pianist Leif Ove Andsnes, not to mention Tunnels de Lumiére (2010) written for French

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Chamber Music

Wednesday, November 5, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

4Drums — Krzysztof Wolek (b. 1976)

Jecorey Arthur Alexander Hamilton
Andrew Maxbauer Amanda Roberts

The Songs of the Decaying Garden — Bent Sørensen (b. 1958)

Matthew Nelson, *clarinet*

Cascando — Agata Zubel (b. 1978)

Agata Zubel, *soprano*
Kathleen Karr, *flute* Patrick Rafferty, *violin*
Matthew Nelson, *clarinet* Nickolas Finch, *cello*
Frederick Speck, *conductor*

INTERMISSION

Illusions (2007) — Fuhong Shi (b. 1976)

1. Mirror
3. Flowers

Stephen Mattingly, *guitar*

Trotto (1983) — Bent Sørensen

I. Allegro Ritmico
II. Andantino con espressione
III. Vivo marcato e ritmico

Jennifer Potochnic, *oboe* Matthew Karr, *bassoon*
Bruce Heim, *horn*
Robert Simonds, *violin* Nicholas Finch, *cello*

Gemini (1996 & 1998) — George Tsontakis (b. 1951)

I. Light (but darkly)
II. Spacious, liquid and floating

Bruce Heim, *horn* Patrick Rafferty, *violin*
Nicholas Finch, *cello* Krista Wallace-Boaz, *piano*

PROGRAM NOTES

4Drums - Krzysztof Wolek

4Drums was composed in 2005. The piece is a study of rhythm, structure and color. It can be performed on 4 Djembe, Darabuka or Conga drums with or without live electronic spatialization.

- Krzysztof Wolek

The Songs of the Decaying Garden - Bent Sørensen

The Songs of the Decaying Garden is a solo piece in three movements (Andantino con delicatezza, Elgretto maniaco and Calmo, molto dolce) which to a higher degree reflects the complex, multilayered aspect of Sørensen's music, bringing to mind occasional associations to the music of Brian Ferenyhough. The work was originally composed for Lerchenborg Workshop under the title *Impromptu*. However, in connection with the preparations for this CD Bent Sørensen wished to make extensice revisions, and to give the work a new title as well.

- Bertel Krarup

Cascando - Agata Zubel

Agata Zubel is not only an exceptionally gifted soprano, but also one of the most radical, sometimes wild and always thought-provoking composers of her generation.

Her piece *Cascando*, created especiallyforthe Seattle Chamber Players, is based on a text of Samuel Beckett, which is reflected in the music from many angles: as a poem, structure, words, sounds, letters, ambience, and impression. Having written the piece for her own phenomenal voice, Zubel instructs the soprano to produce unusual sounds covering a huge range, with all possible nuances of vocalizing, Sprech-gesang, whispering and other sound expressions. With all these experiments, which are extended to the instrumental parts, the murky air of this music is filled with the Romantic sensitivity typical of Polish music since the times of Chopin. The piece begins as a soprano and violin duo in shimmering pianissimo that develops through different sonic effects in the ensemble texture. A very short and jerky staccato of the second movement, alternating with abrupt rests, becomes the foundation for the brief words spread out through the entire soprano range. In the climax, the instruments repeatedly descend with a non-synchronous glissandi held against the floating bass suspended in the cello part, intercepted with the tragic exclamations about 'all the others that will love you'. The last movement does not use exact pitches; it calls for noise effects produced on all instruments and a phrase whispered

twice against the backdrop of mystical percussive sounds: '...unless they love you...'.

- Elena Dubinets

SAMUEL BECKETT
Cascando

1.
why not merely the despaired of
occasion of
wordshed

is it not better abort than be barren

the hours after you are gone are so leaden
they will always start dragging too soon
the grapples clawing blindly the bed of want
bringing up the bones the old loves
sockets filled once with eyes like yours
all always is it better too soon than never
the black want splashing their faces
saying again nine days never floated the loved
nor nine months
nor nine lives

2.
saying again
if you do not teach me I shall not learn
saying again there is a last
even of last times
last times of begging
last times of loving
of knowing not knowing pretending
a last even of last times of saying
if you do not love me I shall not be loved
if I do not love you I shall not love

the churn of stale words in the heart again
love love love thud of the old plunger
pestling the unalterable
whey of words

terrified again
of not loving
of loving and not you
of being loved and not by you
of knowing not knowing pretending
pretending

I and all the others that will love you
if they love you

3.
unless they love you

Illusions - Fuhong Shi

One journey. Passing through the Gobi desert. There is a river with abundant headwaters at the upper reaches. And later, finding that the water was an illusion-a mirage. If one kept seeking along the river in the direction of the source, one would disappear forever into the vastness of the Gobi desert. This experience inspired me. In truth, most of the time, our earnest longings and expectations, which are based on subjective imaginations and judgments, are like the illusion of water in the Gobi desert. A Buddhist proverb states "flowers in a mirror and moon on the water are both illusory." What is the distance between yang and yin, reality and illusion, essence and appearance, substance and mirage? Why is it so difficult to distinguish between them? 1 Mirror; 2 Moon; 3 Flowers; and 4 Water.

- Fuhong Shi

Trotto - Bent Sørensen

The quintet *Trotto* was composed in the spring 1983 to the Western Jutland Chamber Ensemble, who premiered the work in June the same year. A quiet and pastoral music with calling horns and folk musical fragments of melodies are through the three movements of the piece met by a manic and stressed music among others created by mecanical sound repetitions and breathless musical oscillations. The two characters overshadow eachother and incessantly the peace is infiltrated with mania so that the resting points of the music disappear. *Trotto* is the name of an old Italian dance, which rhythm is apparent as an enervating violin rhythm in the middle of the first movement.

- Bent Sørensen

Gemini - George Tsontakis

Gemini is one of a few works of mine created in two parts; these parts are often equal in length as well as in importance to the whole, hence the name "Gemini." However, this title is a bit tongue-in-cheek as the "twin" parts are anything but identical—more like mirror images seen with some distortion. The antecedent is warmer, yet formally closed and worldly, especially in the fast and taut episode. The subsequent part embodies oneness and is cooler and open. As in several of my works, the very end does not intend to bring closure, but rather represents a comma where questions just begin to form.

- George Tsontakis

UNIVERSITY OF LOUISVILLE COMPOSITION PROGRAM

As composers, teachers, and performers, University of Louisville composition graduates continue to make vital and visible contributions to new music in America today. The resources, faculty, facilities, and events at the UofL School of Music offer exceptional opportunities for a thorough education in the fields of music composition and theory, as well as unique opportunities to hear and study a broad range of musical styles. A core curriculum emphasizes recent compositional techniques as well as traditional tonal materials, with numerous classes in analysis, counterpoint, orchestration, and special seminar topics.

The University of Louisville composition program includes three full-time faculty members with excellent records of commissions, performances, recordings, and awards. Steve Rouse, Marc Satterwhite, and Krzysztof Wolek all compose for traditional acoustic media. In addition, Wolek is active as an electro-acoustic composer and directs the digital music studio. Director of Bands Frederick Speck is a distinguished composer in his own right and occasionally teaches composition.

The School of Music is home to the Grawemeyer Award for Music Composition, one of the most significant prizes for music composition in the world. The Grawemeyer Collection, which is available for students' use, contains nearly three thousand entries from composers around the world. This is one of the best collections of new music in the world today. Winners of the Grawemeyer Award for Music Composition visit campus for lectures and master classes and often establish ongoing relationships with the School of Music.

The annual New Music Festival, the Grawemeyer Award, and numerous guest artist new music concerts regularly bring distinguished performers and composers to campus. UofL student composers have frequent opportunities to work with guest composers in master classes and individual lessons. Guest composers have included John Adams, Thomas Adès, Louis Andriessen, Daniel Asia, Simon Bainbridge, Leslie Bassett, Pierre Boulez, Chen Yi, Unsuk Chin, John Corigliano, Sebastian Currier, Brett Dean, Tan Dun, Donald Erb, Arthur Gottschalk, John Harbison, Sidney Hodkinson, York Höller, Karel Husa, Aaron Jay Kernis, György Kurtág, Libby Larsen, Peter Lieberson, Per Nørgård, Shulamit Ran, Kaija Saariaho, Esa-Pekka Salonen, Steven Stucky, Toru Takemitsu, Augusta Read Thomas, Joan Tower, Chinary Ung, Michel van der Aa, Ellen Taaffe Zwilich, and many others.

The Division of Composition and Music Theory offers BM and MM degrees with an emphasis in either composition or music theory. For more information, including faculty bios and online audio samples, visit:
http://louisville.edu/music/academics/areas-of-study/music-composition

SOM
2014
202

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, November 6, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

New Music Festival Featured Guest Composer
Bent Sørensen

"It reminds me of something I've never heard!"

Such was the spontaneous reaction of the Norwegian composer Arne Nordheim upon hearing a work by Bent Sørensen. And it is not easy to imagine a more strangely to-the-point description of the ambiguous, almost paradoxical expressive idiom of this unique composer, who is without doubt the leading Danish composer of his generation.

Sørensen's music is not recycled; in no way does it rely on the yellowing pages of history for its musical nourishment. His musical language is undeniably of the present day, both aesthetically and technically. The music does, however, appear to be pervaded with memories, wisdom of experience and old dreams, of the inevitability of transitoriness and parting. It is a flickering, glittering world where things seem to disappear at the slightest touch.

The moment something becomes tangible and recognizable, it dissolves, becomes obscured, or disappears. But this ghost-like indistinctness is nevertheless the work of an experienced illusionist: Perhaps Sørensen's most singular talent is his ability to give voice to this indistinctness, to render it distinct and clear. Often he places very simple musical material inside an ingenious musical "hall of mirrors" in which echoes, and echoes of echoes, spread like ripples in water; the quiet, smudged contours, which sound as though heard through falling rain or misted windows, are always drawn in minute, calligraphic detail.

- © Karl Aage Rasmussen

New Music Festival 2014 featuring Bent Sørensen

The University of Louisville
School of Music presents

New Music Festival 2014

Chamber Music
Nov 5 • 8:00 pm • Comstock Hall

Electronic Music
Nov 6 • 8:00 pm • Rauch Planetarium

New Music Ensemble &
Symphony Orchestra
Nov 7 • 8:00 pm • Comstock Hall

Wind Ensemble
Nov 8 • 8:00 pm • Comstock Hall

Collegiate Chorale &
Cardinal Singers
Nov 9 • 7:30 pm • Comstock Hall

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

New Music Festival
November 5-9, 2014

Bent Sørensen
featured composer

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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

The 2014 UofL New Music Festival is sponsored by:

The concerts of Agata Zubel, Cazary Duchnowski and Pawel Hendrich are presented by the University of Louisville New Music Festival in partnership with the Polish Cultural Institute New York, the Consulate General of the Republic of Poland in Chicago and the Adam Mickiewicz Institute under its flagship brand Culture.pl.

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The New Music Festival Organizing Committee would like to express special thanks for help with the organization of the festival to:

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Kent Hatteberg Professor Kimcherie Lloyd
Dr. John Ritz Dr. Frederick Speck

The School of Music at the University of Louisville has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

> *...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...*

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition which in 2015 will celebrate its 30th year of awards. More recently, the Frank Robert Abell Young Composers Competition for New Chamber Music was begun in 2008 and is supported through an endowment establish by Mr. Abell to recognize and encourage young composers. Together, these awards programs that recognize composers and highlight the importance of new music in our culture represent significant ways that the University of Louisville extends its support for new music.

The 2014 New Music Festival is especially pleased to welcome festival guest composer, Danish composer Bent Sørensen, and to feature performances of some of his impressive and extensive catalogue of works. I'm confident that audiences to this year's festival will appreciate and enjoy the opportunity to become familiar with his unique voice in music composition, just as our music students' knowledge and perspectives on music in the 21st century have been expanded through their study of his work.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Sorenson brings to his music. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2014.

Christopher Doane
Dean, School of Music
University of Louisville

Photo: Lars Skaaning

FEATURED COMPOSER BIOGRAPHY

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Bent Sørensen was born in 1958, and received his musical education from, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. And the first string quartet Alman (1984) along with the other three quartets, Adieu (1986), Angels' Music (1988), and Schrie und Melancholie (1994), are still considered among Sørensen's most important works.

The vastly productive 1990s were dominated by large-scale orchestral works. The major vocal works The Echoing Garden (1992) for soloists, choir and orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. The violin concerto Sterbende Gärten (1993) – a concerto in the grand tradition, dramatic, graceful, and wild; the Symphony (1996); and the piano concerto La Notte (1998) are surrounded by several major ensemble pieces scored for a variety of forces; for instance, the enchanting concerto Birds and Bells for trombone and 14 instruments (1995) written for Christian Lindberg.

Danish playwright Peter Asmussen was so taken by the coexistence of the past and the present in Sørensen's violin concerto that the two artists decided to work together on an opera commission from the Royal Danish Theatre. After five years intense work and collaboration the composer completed Under the Sky in April 2003. Bent Sørensen and Peter Asmussen have since continued to collaborate on the work Sounds Like You (2008) for actors and symphony orchestra, which premiered at the opening of the Bergen International Festival in 2009.

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Electronic Music

Thursday, November 6, 2014 at 8:00 p.m.
Rauch Planetarium

PROGRAM

The Hill of the Heartless Giant — Bent Sørensen

Sydney King, *double bass*

Elettrovoce
Agata Zubel & Cezary Duchnowski

Parlando — Agata Zubel

monada 3 — Cezary Duchnowski

Chant D'Ailleurs — Alejandro Viñao

INTERMISSION

Piano Music — John Ritz

Krista Wallace-Boaz, *piano*
John Ritz, *live electronics*

Phonos ek Mechanes
Pianolenie
Computerstück I

Collective compositions by
Cezary Duchnowski, Paweł Hendrich & Sławomir Kupczak
Cezary Duchnowski, *piano & computer*
Pawel Hendrich, *electronic guitar & computer*

Open Borders:
Improvisation for Soprano, Piano, Electric Guitar & Live Electronics

Agata Zubel, Cezary Duchnowski, Paweł Hendrich & Krzysztof Wolek

PROGRAM NOTES

The Hill of the Heartless Giant - Bent Sørensen

About 15 years ago, I was working, and at the same time one of my children was looking at the television - a program for children, and suddenly I heard the end of a fairy tale (the hill of the heartless giant). I wrote the sentence down, and later it became the title of this bass piece. I still wonder who the giant might be... but I know for sure that it is not the performer nor Susanna Eastburn to whom the piece is dedicated; it is much more likely to be myself. In any case, the piece is about the hill!

- Bent Sørensen

Parlando - Agata Zubel

The composition makes use of a wide range of sonoristic possibilities which are latent in speech sounds, their combinations and groups. An appropriate articulation of these speech sounds will reveal a wealth of voice possibilities, as well as the qualities that can be produced by means of voice emission, without singing any specific words or texts. The narration unfolds in this piece only through diversification of the expressive qualities of speech sounds themselves – from whisper to crying, from clear articulation to mumbling.

- Agata Zubel

monada 3 - Cezary Duchnowski

Electroacoustic music has been the focus of my artistic activity for the past few years. This is connected with the need to interfere deeper with the sound matter. Hence the use of the computer, an instrument whose open potential to a large degree helps discover a new aspect of the elementary properties of music which is not burdened with any extra-musical content. Apart from composing a specific time-space, the instruments themselves can be composed here. Such a situation allows for an encounter with the essence of music. It makes it possible to shape its point of departure which is at the same time its conditio sine qua non - the sound which is in itself of an individual character. It is the sound which constitutes the indivisible substance of which the musical being consists. The sound is, like Leibnitz's monad, a closed cosmos.

- Cezary Duchnowski

Chant D'Ailleurs - Alejandro Viñao

Chant D'Ailleurs (Chant from Elsewhere) is a set of 3 song-like chants from a fictional culture. I imagined this culture as one that had developed technology in spite of having remained rural. This improbability accounts for the ritualistic and at times monodic nature of the singing, coupled to a computer part that seeks not to harmonize or orchestrate the songs but rather to extend the phrasing and timbre of the voice beyond it natural acoustic means.

Our culture has used each new technological development to further its original musical concerns: harmony, large-scale form and timbre. My imaginary culture too, used technology to develop its rural and ethnic singing tradition. Based on this idea, I developed an imaginary singing style, with its own melisma, its own ornamental identity, the identity of a chanting *tradition* that I invented. In this tradition, the tune of each chant is less important than its ornaments, which can have a much stronger musical profile. Such a tune is difficult to remember. We may recall the *style* of the phrasing but not the phrase itself. The computer is also part of this imaginary style. The vocal sounds it manipulates and the new timbres it creates are articulated and 'performed' in a way which is consistent with the chanting style of the singer. When the computer takes the vocal sound and transforms them into new timbres, it does so following the 'stylistic constrains' of this imaginary culture.

I based the invented singing style on the traditions of different Eastern music and in particular on one Mongolian folk tune which I specially like for its beautiful use of melisma and glottal vibrato.

Chant D'Ailleurs was commissioned by French Government for Group de Recherche Musicales and was premiered by Frances Lynch at the Grand Auditorium of Radio France in Paris, the 10th of February of 1992. The computer part was produced at G.R.M. using a Syter Computer to process original vocal sounds.

- Alejandro Viñao

Piano Music - John Ritz

Piano Music is a study on form, density and spectral transformation. I've always found it difficult to write music for solo piano. Much of my musical language has to do with timbre and timbre transformation - elements of sound that are challenging for the piano. Although I employ live electronic processing in parts of *Piano Music,* my desire was to write a piece whose sound world was distinctly piano - not piano sounds transformed by a computer.

Considering the physical properties of sound in space and recognizing that a considerable part of the sound's character has been determined

by the space it occupies: the performance space, the space containing the ear, the sound, the air and the sounding source, I embarked on creating a piece where formal structure and sound density might create spectral transformation in the music. The idea being that variations in air pressure that are mechanically excited by the piano spread throughout the space, going everywhere, and returning as well. The sound is reflected by the borders of the space; those reflections are themselves colored by the material properties of those borders. The sound interferes and interacts with itself in short intervals, becomes connected to its own re-sounding, and thereby becomes enriched in spectral content.

- John Ritz

Phonos ek Mechanes - Paweł Hendrich

Phonos ek Mechanes is a greek phrase which means the sound from the machine. That is the main idea of the band established in Wrocław (Poland) in 2007 by composers and electroacoustic musicians: Cezary Duchnowski, Paweł Hendrich and Sławomir Kupczak. The trio creates music with laptops controlled mostly by typical instruments such as piano, electric guitar or violin. These instruments can use microtonal tuning and preparation. By computers every parameter of a sound (pitch, velocity, duration, timbre) is transformed into a row of digits which are then turned into a new quality of sound.

Phonos ek Mechanes plays human electronics. It is a mixture of human gesture, specific character of playing an instrument and algorithms written in Max/MSP.

- Paweł Hendrich

Open Borders: Improvisation for Soprano, Piano, Electric Guitar & Live Electronics

Each year the Electronic Music Concert provides a venue in which the artists visiting our New Music Festival are encouraged to perform a collective improvisation and to transform the experiences of their visit into a musical composition of the moment, created in the here and now. The title of this year's composition celebrates the notion that our collective presence at this festival was made possible due to our ability to break through various real and imaginary borders, allowing us to live in a world full of the potential for collaboration and the creation of new art.

New Music Ensemble
Symphony Orchestra

Friday, November 7, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

New Music Ensemble
Frederick Speck, *director*

Involuntary (2010) — David Lang (b. 1957)

Carrie Ellis & Aaron Sexton, *piccolos*
Clinton Linkmeyer & Trevor Webb, *trumpets*
Ryan Johnson, *percussion*

[flight] (2012) — Justin Giarusso (b. 1991)

Jabez Co, *flute*

Sequitor XI (2009) — Karlheinz Essl (b. 1939)

Andrew Maxbauer, *vibraphone & large cymbal*
Chris Kincaid, *live electronics*

from Toward the Sea (1981) — Toru Takemitsu (1930-1996)
The Night and Cape Cod

Meaghan Spencer, *alto flute*
Alberto Abril, *guitar*

from Cold Water, Dry Stone (1998) — Evan Chambers
The Cold Water of Himara — (b. 1963)

Hye Jin Jung, *violin* Alex Enyart, *clarinet*
Zach Schlaug, *alto saxophone* Lauren Roerig, *bassoon*
Bethany Cothern, *piano* Andrew Maxbauer, *percussion*

SOM
2014
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INTERMISSION

Symphony Orchestra
Kimcherie Lloyd, *director*

Facades (2014) — Tyler Taylor (b. 1992)

Quinn Dizon, *conductor*

Pantomime – Papillons for piano and ensemble (2014) — Bent Sørensen (b. 1958)
I.
II. Scherzando
III. Andante
IV. Fluente
V. Fluente
VI. Calmo con delicatezza
VII. Allegretto

Katrine Gislinge, *piano*

Concerto for Cello and Orchestra (1970) — Witold Lutosławski (1913-1994)
Introduction
Four Episodes
Cantilena
Finale

Paul York, *cello*

New Music Festival 2014 featuring Bent Sørensen

The University of Louisville
School of Music presents

New Music Festival 2014

Chamber Music
Nov 5 • 8:00 pm • Comstock Hall

Electronic Music
Nov 6 • 8:00 pm • Rauch Planetarium

New Music Ensemble &
Symphony Orchestra
Nov 7 • 8:00 pm • Comstock Hall

Wind Ensemble
Nov 8 • 8:00 pm • Comstock Hall

Collegiate Chorale &
Cardinal Singers
Nov 9 • 7:30 pm • Comstock Hall

UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

New Music Festival
November 5-9, 2014

Bent Sørensen
featured composer

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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

The 2014 UofL New Music Festival is sponsored by:

The concerts of Agata Zubel, Cazary Duchnowski and Pawel Hendrich are presented by the University of Louisville New Music Festival in partnership with the Polish Cultural Institute New York, the Consulate General of the Republic of Poland in Chicago and the Adam Mickiewicz Institute under its flagship brand Culture.pl.

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The New Music Festival Organizing Committee would like to express special thanks for help with the organization of the festival to:

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Kent Hatteberg Professor Kimcherie Lloyd
Dr. John Ritz Dr. Frederick Speck

The School of Music at the University of Louisville has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

> *...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...*

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition which in 2015 will celebrate its 30th year of awards. More recently, the Frank Robert Abell Young Composers Competition for New Chamber Music was begun in 2008 and is supported through an endowment establish by Mr. Abell to recognize and encourage young composers. Together, these awards programs that recognize composers and highlight the importance of new music in our culture represent significant ways that the University of Louisville extends its support for new music.

The 2014 New Music Festival is especially pleased to welcome festival guest composer, Danish composer Bent Sørensen, and to feature performances of some of his impressive and extensive catalogue of works. I'm confident that audiences to this year's festival will appreciate and enjoy the opportunity to become familiar with his unique voice in music composition, just as our music students' knowledge and perspectives on music in the 21st century have been expanded through their study of his work.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Sorenson brings to his music. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2014.

Christopher Doane
Dean, School of Music
University of Louisville

Photo: Lars Skaaning

FEATURED COMPOSER BIOGRAPHY

"It reminds me of something I've never heard." Such was the spontaneous reaction of the Norwegian composer Arne Nordheim upon hearing a work by Bent Sørensen. And it is not easy to imagine a more strangely to-the-point description of the ambiguous, almost paradoxical expressive idiom of this unique composer, who is without doubt the leading Danish composer of his generation.

Sørensen's music is not recycled; in no way does it rely on the yellowing pages of history for its musical nourishment. His musical language is undeniably of the present day, both aesthetically and technically. The music does, however, appear to be pervaded with memories, wisdom of experience and old dreams, of the inevitability of transitoriness and parting. It is a flickering, glittering world where things seem to disappear at the slightest touch.

Bent Sørensen was born in 1958, and received his musical education from, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. And the first string quartet Alman (1984) along with the other three quartets, Adieu (1986), Angels' Music (1988), and Schrie und Melancholie (1994), are still considered among Sørensen's most important works.

The vastly productive 1990s were dominated by large-scale orchestral works. The major vocal works The Echoing Garden (1992) for soloists, choir and orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. The violin concerto Sterbende Gärten (1993) – a concerto in the grand tradition, dramatic, graceful, and wild; the Symphony (1996); and the piano concerto La Notte (1998) are surrounded by several major ensemble pieces scored for a variety of forces; for instance, the enchanting concerto Birds and Bells for trombone and 14 instruments (1995) written for Christian Lindberg.

Danish playwright Peter Asmussen was so taken by the coexistence of the past and the present in Sørensen's violin concerto that the two artists decided to work together on an opera commission from the Royal Danish Theatre. After five years intense work and collaboration the composer completed Under the Sky in April 2003. Bent Sørensen and Peter Asmussen have since continued to collaborate on the work Sounds Like You (2008) for actors and symphony orchestra, which premiered at the opening of the Bergen International Festival in 2009.

In the new millennium, Bent Sørensen's music has gained tremendous international recognition, partly due to the perennial cooperation with the Bergen International Festival resulting in the orchestral work Exit Music (2007) and the symphonic play Sounds Like You (2008). However, in addition, the second piano concerto La Mattina (2009) written for pianist Leif Ove Andsnes, not to mention Tunnels de Lumiére (2010) written for French

Ensemble Intercontemporain, have helped spark an international appetite for Sørensen's works.

Bent Sørensen received the Nordic Council Music Prize in 1996 for the violin concerto Sterbende Gärten and in 1999 he received the Wilhelm Hansen Composer Prize.

Bent Sørensen is composer-in-residence at the Danish ensemble Scenatet and held that same title at the Huddersfield Contemporary Music Festival in the UK in 2011.

GUEST ARTIST BIOGRAPHIES

Cezary Duchnowski (born in 1971 in Elblijg, Poland) is a composer, pianist, performer and lecturer. He studied composition with Leszek Wistocki at the Music Academy in Wroclaw, where he now teaches computer music. He was one of the founders of the Computer Music Studio at the academy. His focus is on electroacoustic and improvised music. He and Agata Zubel create music for voice and computer as the ElettroVoce Duo. Along with Pawel Hendrich and Slawomir Kupczak, they founded Phonos ek Mechanes, which creates 'human electronics' in which computers are controlled by acoustic instruments. He is also a co-founder with Marcin Rupocinski of the interdisciplinary Morphai group. His compositions have been featured at many festivals, including Bourges, Warsaw Autumn, and Musica Polonica Nova, and performed by musicians and ensembles such as the Hilliard Ensemble, AUKSO, and the Tech-No Orchestra. His Monad 3 for voice, piano and computer (2003) received First Prize at the 10th International Rostrum of Electroacoustic Music in Rome in May 2004. In 2005 he and Agata Zubel received the Special Award at the Gaudeamus International Contemporary Music Interpreters Competition in Amsterdam.

The Danish pianist **Katrine Gislinge** has, over the last two decades, established herself as one of Scandinavia's most significant pianists, performing both solo and chamber music concerts throughout Europe.

Katrine was educated at the Royal Danish Music Conservatory under Anne Øland, and she performed her debut concert in 1992.

She has performed at many festivals, including Lockenhaus, Austria, Festival de Radio France et Montpellier, France, Cervantino Festiva, Mexico, Bergen Festival, Germany, and London City Festival, United Kingdom.

She has also played in several radio and TV programs and has been a judge at numerous piano competitions.

Paweł Hendrich (born in 1979 in Wroclaw, Poland) studied composition with Grazyna Pstrokonska-Nawratil at the Music Academy in Wroclaw, he continued his studies under York Höller at the Hochschule für Musik in Cologne. He has won several awards and scholarships. In 2007 he won a space on a four-year composition program run by the European Krzysztof Penderecki Music Centre. The works of Paweł Hendrich have been performed at such festivals as Warsaw Autumn, Musica Polonica Nova, Musica Electronica Nova in Wroclaw, and Susa Festival in Naestved (Denmark). He has been commissioned by Deutschlandfunk, Ensemble Modern, Warsaw Autumn Festival, The Municipality of Wroclaw, and ZAiKS Polish Authors' Association, among others. For several years now, he has been composing in the Max/MSP environment and performing live electroacoustic music. He is a member of the Nodion group along with Elzbieta Wolenska and Michal Sicinski.

Agata Zubel (born in 1978 in Wroclaw, Poland) is an award-winning composer and vocalist. She graduated with honors from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004 she received her PhD in music. She has performed at prestigious venues and festivals of contemporary music around the world. Her repertoire is broad, ranging from Caccini and Vivaldi to works by Berg, Copland, Schnittke, Schoenberg and Sciarrino as well as contemporary Polish composers. She has received numerous awards for her compositions, including the top award at the 60th UNESCO International Composers' Rostrum in May 2013 for Not!, which also received the "Polonica Nova" prize in 2014. She works with such distinguished ensembles as the Klangforum Wien, the London Sinfonietta, the Seattle Chamber Players and others. She received commissions from Deutsche Welle, the Wratislavia Cantans Festival, Sacrum Profanum Festival in Krakow and the Ultraschall Festival in Berlin, among others.

New Music Ensemble
Symphony Orchestra

Friday, November 7, 2014 at 8:00 p.m.
Comstock Concert Hall

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New Music Ensemble
Frederick Speck, *director*

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Carrie Ellis & Aaron Sexton, *piccolos*
Clinton Linkmeyer & Trevor Webb, *trumpets*
Ryan Johnson, *percussion*

[flight] (2012) — Justin Giarusso (b. 1991)

Jabez Co, *flute*

Sequitor XI (2009) — Karlheinz Essl (b. 1939)

Andrew Maxbauer, *vibraphone & large cymbal*
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from Toward the Sea (1981)
The Night and Cape Cod — Toru Takemitsu (1930-1996)

Meaghan Spencer, *alto flute*
Alberto Abril, *guitar*

from Cold Water, Dry Stone (1998) — Evan Chambers (b. 1963)

The Cold Water of Himara

Hye Jin Jung, *violin* Alex Enyart, *clarinet*
Zach Schlaug, *alto saxophone* Lauren Roerig, *bassoon*
Bethany Cothern, *piano* Andrew Maxbauer, *percussion*

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Symphony Orchestra
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Quinn Dizon, *conductor*

Pantomime – Papillons for piano and ensemble (2014) — Bent Sørensen (b. 1958)

I.
II. Scherzando
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V. Fluente
VI. Calmo con delicatezza
VII. Allegretto

Katrine Gislinge, *piano*

Concerto for Cello and Orchestra (1970) — Witold Lutosławski (1913-1994)

Introduction
Four Episodes
Cantilena
Finale

Paul York, *cello*

PROGRAM NOTES

Involuntary - David Lang

When I was approached to write a fanfare for the opening of DiMenna Center for Classical Music in New York I trolled my memory for all the fanfares I had played in my life. I am a trombone player so I have played many, and I remember playing an arrangement in high school of the famous 'trumpet voluntary.' I also remember my amazement that 'trumpet voluntary' was not in fact supposed to have any trumpets in it, but was in reality an organ piece! For me, an early lesson in irony. In honor of that moment of disillusionment I wrote my piece 'involuntary.' And I wish the DiMenna Center well in its mission to make classical music easier to create, to rehearse, to perform and to record.

- David Lang

[flight] - Justin Giarusso

In the spring of 2012 Jabez Co wrote a solo viola piece for me. I wanted to return the gesture, and the result is *[flight]*. This work captures two interpretations of the word "flight." One is the act of fleeing or escaping, and the other is the act of flying. The piece opens in a rapid, frantic, and rhythmic frenzy, and eventually gives way to a slow, bird-like ascension through the flute's range. The frenzied motion eventually returns, propelling the music to the finish.

[flight] will be published in an anthology of music by young composers through Beauport Press.

- Justin Giarrusso

Sequitor XI - Karlheinz Essl

Sequitur is a series of 14 compositions for various solo instruments and live-electronics which I started in 2008. It was written for orchestra instruments like flute and violin, but also for voice and more exotic ones such as electric guitar, toy piano and kalimba. Somehow it refers to Berio's famous "Sequenze" cycle of solo pieces which focus on specific playing techniques of the respective instrument.

All *Sequitur* composition use a software written in MaxMSP which creates an electronic accompaniment from the instrument's live input; the player is confronted with his own playing, and this creates a situation like moving in a house of mirrors where the identities becomes blurred. Each piece can be performed by the player alone (using a foot pedal) or together with a second musician who operates the live-electronics. The software generates

a complex canon on the fly, the temporal structure and density of which being controlled by random operations. This yields different results every time the piece is performed. Although following a precisely notated score, there is always a good portion of surprise for the musician that emphasizes his awareness and attentiveness.

- Karlheinz Essl

The Night and Cape Cod from Toward the Sea - Toru Takemitsu

Toward the Sea was composed as a contribution to the "Save the Whales" campaign of Greenpeace. In Japan, historically a whale-hunting nation, this contribution was a political statement. In writing about this composition, Takemitsu said that his interest was in the sea as a "spiritual domain" and cited a passage in Herman Melville's novel Moby Dick: "Let the most absent-minded of men be plunged in his deepest reveries...and he will infallibly lead you to water.... Yes, as everyone knows, meditation and water are wedded together." Melville's novel also provided the form of the work, which is an 11-minute composition in three movements named "The Night," "Moby Dick," and "Cape Cod." Its tone, overall, is calm and meditative.

It is based on the motive E flat, E natural, A. In German notation these notes are "Es, E, A," spelling the English word "SEA." The original version of the composition *Toward the Sea I* is for alto flute and guitar. The music is often written in free, non-measured notation, although there are frequently passages in 3/16 in the more rhythmic final movement.

Takemitsu often uses unusual instrumental techniques in the alto flute part. He has devised non-traditional fingerings to produce a more "hollow sound" on the instrument. By specifying two different ways of fingering to produce the same note, then writing a "trill" using these two fingerings, he gets a fluttering effect that alternates not between different notes but by two subtly different tone colors on the same note.

- Joseph Stevenson

The Cold Water of Himara from Cold Water, Dry Stone - Evan Chambers

Cold Water, Dry Stone was inspired by a trip my wife and I made to Albania in 1995. The Cold Water of Himara, is based on the semi-improvisational instrumental form called *kaba,* which is sometimes described as "music with tears." The title refers to one of the many famous streams of cold, clear water that begin in the distant mountain peaks, and flow down through an otherwise hot and dusty landscape. While composing the music I had an image of icy water flowing out over the parched and aching land, providing comfort and relief from the great sadness of the place, finally crashing over rocks into the sea.

- Evan Chambers

Facades - Tyler Taylor

In order to see clearly inside or through an object, one must first see past or remove any barriers between them and that object. These necessary barriers are fortified to protect and defend and yet, at some point they will inevitably crumble. The result is a brief, candid look at the vulnerable and unstable interior before these barriers are, once again, quickly replaced. The desert is not a place but an idea: only once the realization is made, can something become "desert." And for me, what it has become for me, this realization, is simply one of thirst. Dry parched throat, mortality, healed by water...

- Tyler Taylor

Pantomime – Papillons for piano and ensemble - Bent Sørensen

Pantomime – Papillons is a part of a trilogy, *Papillons*. Besides *Pantomime*, the trilogy consist of the piano quintet *Rosenbad* and *Mignon* for piano and string orchestra. The piano part is the same in the three pieces, but the order of the seven movements – which all three pieces consist of - is different, and the music surrounding the pianist is different. For me it is a quite cinematic form. One could say that it is the same story (the piano part) told three different ways, and at the same time three different stories told by the same person (the piano player).

In the very beginning of the first movement of *Rosenbad* the fast piano playing forms a kind of accompaniment for the string quartet, but as in the fourth movement of *Mignon*, the same piano part is alone. In *Pantomime* it is the final movement – a trio for oboe, drum and piano.

Pantomime is full of stories, fairy tales without words – within the seven movements, but also stories that go through all the movements. The title came – as usual for me – in the same movement, I began to compose the piece. Pictures from silent movies and pantomime theatre came immediately to me from the beginning of the piece: The piano creates melodies out of the sound of the string instruments.

Pantomime was commissioned by Esbjerg Ensemble and Bergen International Festival and is dedicated Katrine Gislinge and Esbjerg Ensemble.

- Bent Sørensen

Concerto for Cello and Orchestra - Witold Lutosławski

This work was commissioned by the Royal Philharmonic Society with the Gulbenkian Foundation and first performed at the Royal Festival Hall by the Bournemouth Symphony Orchestra under Edward Downes on 14 October 1970. The soloist was Mstislav Rostropovich, for whom the work was written and to whom it is dedicated. It is scored for normal symphony orchestra with triple winds and a large percussion section.

The composer wrote for the world premiere in 1970:

> The letter to Mr Rostropovitch, in which I have briefly described the form of my concerto, has been written in literary rather than in musical terms. I have done it purposely in order to make certain musical situations in the score clearer and more suggestive. But it does not imply any literary or extra-musical meaning of my work. There is no such meaning in it, even if I speak of a "gay" cello or "angry" trumpets. It is simply a little picturesque way of pointing out contrasting sections so that the interpreters could more easily find the right approach to them.

Here are some excerpts from the letter:

> ...It consists of four movements played "attacca": Introduction, Four Episodes, Cantilena and Finale. Introduction: I understand the note D repeated at one second intervals in an expressionless manner "indifferente" as a moment of complete relaxation, or even absentmindedness. The performer abandons this state immediately when something else begins to happen in his part and will return to it several times in the course of the Introduction. The passing on from the state of absentmindedness to that of concentration and the other way round is always abrupt. Several threads begin in the Introduction, but they never develop. You can see their character in the restrained dynamics and in such indications as "grazioso" and "un poco buffo ma con eleganza" etc. Naturally "marziale" is to be understood figuratively. It is indeed a very unreal march. The last moment of absentmindedness is slightly different from the previous ones. Dynamic differences, grace-notes etc occur. It is as if the cello, forced to perform monotonous, boring repetitions, tried to diversify them and did it in a naïve, silly way. In this moment trumpets intervene to stop the cello and to shout out their "angry" phrase. After a five-second rest the cello begins the first Episode "inviting" a few instruments to a dialogue, which subsequently develops into a more animated music. Brasses put an end to it, as it was at the conclusion of the introduction. Other Episodes unfold in a similar manner. Their character is always "grazioso", "scherzando" or the like. Only the interventions of the brasses are "serious" too and such it will remain nearly until the end of the piece.
>
> The Cantilena begins and develops into a broad melodic line. To put an end to it a few brasses are not enough. This time the "angry" interventions appears in the form of a large orchestral tutti and thus begins the Finale. Comes a sort of challenge between the cello and the orchestra, after which the cello playing three very rapid sections is "attacked" by different small groups of instruments. Finally the orchestra "prevails", attaining its climax after which the cello utters a "moaning" phrase. Here there could have

been the end of the work. But instead of a gloomy disappearing conclusion one might have expected, comes a short and fast Coda, whose "triumphant" ending is as it were beyond the event which has just been accomplished. On the other hand it recalls the beginning of the work or rather its bright atmosphere, which in the Coda regains finally its predominance...

...The score is divided into conducted sections and ones to be played "ad libitum". The latter are not to be conducted except one beat to start playing or to pass to the next section...

...The quarter-tone passages in the solo part are so conceived and written that the separate notes could be heard and would not merge into "glissandi"...

- Witold Lutosławski

University Symphony Orchestra

Kimcherie Lloyd, *Director*
Quinn Dizon, *Assistant Conductor*
Justin Giarrusso & Samantha Holman, *Orchestra Managers*
Alex Enyart & Hye Jin Jung, *Librarians*

First Violin
John Brien-Sleck+
Caitlin Edwards
Marina Konishi-Comfort
Hye Jin Jung
Emily Longnecker
Jalisha Boyd
Josh Tierney
Emily Shor

Second Violin
Flora Nevarez*
Riki Matsui
Kieran Walker
Sarah Icardi
Railianis Batista Montero
Chloe Meinshausen
Kenneth Wilson Jr.
Kyle Barber
Carlton Oldham

Viola
Michael Hill*
Layne Guyer
Prangchat Fakto
Will Marshall
Justin Giarrusso
Catherine Repine
Morganne McCool
Emily Crump
Anthony Watson
Thuan Nguyen
Jaime McIntosh

Cello
Ian Schoeder*
Anna Patterson*
Jared Murray*
EmilyAllen
Harrison Reed
Nick Weiner
Grace Kim
Josephine Uebelhoer
Kayla Johnson
Kyle McKay
Jessica Harper
Briana Browne
Gabriel Huff
Anne Parsons
Kelsey Norris

Bass
Sydney Simpson*
Marie Knueven
Liam Fisk
Ian Elmore
Wesley Jones
Pauline Ottaviano
Veronica Palensky
Jordan Wright
Jessica Geho

Piccolo
Jabez Co

Flute
Carrie Ellis
Aaron Sexton
Jabez Co
Meghan Spencer

Oboe
Mitchell Rollins
Scott Sams
James Hardaway

English Horn
James Hardaway

Clarinet
Samantha Holman
Carrie Ravenscraft
Alexander Enyart

Bass Clarinet
Alexander Enyart

Bassoon
Lauren Roerig
Logan Fairfield

Horn
Jake Campbell
Micah Burkhardt
Tyler Taylor
Ian Wolfe
Megan Collins
Shelby Rauck

Trumpet
Trevor Webb
Addisson Grimm
Luke Stevens
Connor May

Trombone
Tom Macaluso
Caitlin Thompson

Bass Trombone
Sebastian VanHorn

Tuba
Joseph Kohake
Eric Montgomery

Percussion
Tanner Leonardo
Spencer Zembrodt
Amanda Roberts
Anna Guillion
James Gibson

Harp
Roseanna Shafer

Piano
Joseph Kohake

+ concertmaster
** principal*

FACULTY ARTIST BIOGRAPHY

An accomplished soloist, chamber musician and teacher, **Paul York** has appeared in recital and with orchestras in the U.S. and abroad. Mr. York serves on the string faculty at the University of Louisville. Recent solo appearances include a performance of Karel Husa's *Concerto for Violoncello and Orchestra* at Carnegie Hall, *Colored Field for Cello and Orchestra* by Aaron Kernis with the Louisville Orchestra and Vivaldi's *Double Concerto in G Minor* with internationally acclaimed cellist Yo-Yo Ma. He is also a member of the artist faculty at the Sewanee Summer Music Festival. The recipient of numerous honors and awards, Mr. York was selected to participate in the prestigious Piatigorsky Seminar at the University of Southern California where he received his bachelor's degree. He received his master of music degree from the University of California at Santa Barbara, where he studied with Ronald Leonard. Other teachers include Gabor Rejto and Louis Potter. Mr. York has recorded for the Centaur, Arizona University Press and Ablaze labels.

UNIVERSITY SYMPHONY ORCHESTRA

The **University Symphony Orchestra** is the premier orchestral ensemble at the University of Louisville, performing a great variety of orchestral literature from standard repertoire to music of the 21st century. Primarily composed of music majors (undergraduate and graduate), the USO is open, by audition, to any UofL student. Each year, the USO presents no less than six concerts, including the highly popular Halloween Spooktacular and the New Music Festival concert, which has included music by guest composers such as Karel Husa, John Corigliano and Michael Colgrass, as well as world premieres by faculty and student composers. The USO also performs at least one concert per semester of purely orchestral works. Recent program repertoire has included Elgar's *Enigma Variations*, Franck's *Symphony in D Minor*, Beethoven's *Eroica Symphony*, and Shostakovich's *Symphony No. 5*. In addition to its own performance schedule, the USO regularly joins the University of Louisville Opera Theatre for a fully staged production. Recent operas include *The Mikado, The Tender Land, A Beggar's Opera, Le Nozze di Figaro, Dido & Aeneas,* and *Cosi fan tutte.*

LOUISVILLE AND CONTEMPORARY MUSIC

Long before the Grawemeyer Award was established, the two principal musical organizations in Louisville, the University of Louisville School of Music and The Louisville Orchestra, had important associations with contemporary music. The Louisville Orchestra's seminal commissioning program began in 1948, and First Edition Recordings started up in 1953 with a half million dollar grant from The Rockefeller Foundation. Through the several decades of these projects hundreds of new pieces by a virtual pantheon of twentieth-century composers were commissioned, premiered and recorded. (The recordings are gradually being re-released on CD by the Santa Fe Music Group.)

The University of Louisville School of Music has always been a promoter of new music. Many distinguished composers have served on the faculty, including George Perle, Claude Baker, Dan Welcher, and Nelson Keyes. While many schools the size of the UofL School of Music have at most one or two active composers on the faculty, UofL has four, plus several excellent composers in the Jazz Division.

The two organizations have participated in many joint new music ventures, including the New Dimensions Series, which presented orchestral and chamber concert of contemporary music for many years, and two international Sound Celebrations.

SOM
2014
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Cardinal Singers
Collegiate Chorale

Sunday, November 8, 2014 at 7:30 p.m.
Comstock Concert Hall

PROGRAM

Yötön Yö (Nightless Night) for Flute and Guitar (2012) — Marc Satterwhite (b. 1954)

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

Cardinal Singers
Kent Hatteberg, *director*

Alleluia (2014) — Jake Runestad (b. 1986)

Fragments of Requiem (2007) — Bent Sørensen (b. 1958)
- Lacrimosa (1985)
- Sanctus (2007)
- Benedictus (2006)

Crux fidelis (2014) — Grzegorz Miśkiewicz (b. 1969)

Premiere

Chariots (2009) — Péter Louis van Dijk (b. 1953)

Pater noster (2002/SATB version 2004) — Alejandro D. Consolacion II (b. 1980)

Sarah Tubbesing & Emily Yocum, *soloists*

Benedictio (1991) — Urmas Sisask (b. 1960)

INTERMISSION

Collegiate Chorale
Kent Hatteberg, *director*

Videns Dominus (2005) (from *The Strathclyde Motets*) — James MacMillan (b. 1959)

Ricky Lynn Case II, *tenor*

4 Strunge Sange (1988) — Bent Sørensen
- I. Illusion
- II. Tid og rum
- III. Hjerte Strøm
- IV. Vindens puls

Invictus (2014) — Matt Wetmore (b. 1989)

Premiere

La Promesse (2014) premiere — Anthony Sylvestre (b. 1977)

Danielle Curtsinger, *soprano*
featuring the Louisville Youth Choir
Terri E. Foster, *director*

Exsultate Domino (Tre Latinska Motetter) (1996) — Søren Birch (b. 1955)

New Music Festival 2014 featuring Bent Sørensen

The University of Louisville
School of Music presents

New Music Festival 2014

Chamber Music
Nov 5 • 8:00 pm • Comstock Hall

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Nov 6 • 8:00 pm • Rauch Planetarium

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UNIVERSITY OF
LOUISVILLE.
SCHOOL OF MUSIC

New Music Festival
November 5-9, 2014

Bent Sørensen
featured composer

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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

The 2014 UofL New Music Festival is sponsored by:

The concerts of Agata Zubel, Cazary Duchnowski and Pawel Hendrich are presented by the University of Louisville New Music Festival in partnership with the Polish Cultural Institute New York, the Consulate General of the Republic of Poland in Chicago and the Adam Mickiewicz Institute under its flagship brand Culture.pl.

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The New Music Festival Organizing Committee would like to express special thanks for help with the organization of the festival to:

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Kent Hatteberg Professor Kimcherie Lloyd
Dr. John Ritz Dr. Frederick Speck

The School of Music at the University of Louisville has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

> *...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...*

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition which in 2015 will celebrate its 30th year of awards. More recently, the Frank Robert Abell Young Composers Competition for New Chamber Music was begun in 2008 and is supported through an endowment establish by Mr. Abell to recognize and encourage young composers. Together, these awards programs that recognize composers and highlight the importance of new music in our culture represent significant ways that the University of Louisville extends its support for new music.

The 2014 New Music Festival is especially pleased to welcome festival guest composer, Danish composer Bent Sørensen, and to feature performances of some of his impressive and extensive catalogue of works. I'm confident that audiences to this year's festival will appreciate and enjoy the opportunity to become familiar with his unique voice in music composition, just as our music students' knowledge and perspectives on music in the 21st century have been expanded through their study of his work.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Sorenson brings to his music. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2014.

Christopher Doane
Dean, School of Music
University of Louisville

Photo: Lars Skaaning

FEATURED COMPOSER BIOGRAPHY

"It reminds me of something I've never heard." Such was the spontaneous reaction of the Norwegian composer Arne Nordheim upon hearing a work by Bent Sørensen. And it is not easy to imagine a more strangely to-the-point description of the ambiguous, almost paradoxical expressive idiom of this unique composer, who is without doubt the leading Danish composer of his generation.

Sørensen's music is not recycled; in no way does it rely on the yellowing pages of history for its musical nourishment. His musical language is undeniably of the present day, both aesthetically and technically. The music does, however, appear to be pervaded with memories, wisdom of experience and old dreams, of the inevitability of transitoriness and parting. It is a flickering, glittering world where things seem to disappear at the slightest touch.

Bent Sørensen was born in 1958, and received his musical education from, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. And the first string quartet Alman (1984) along with the other three quartets, Adieu (1986), Angels' Music (1988), and Schrie und Melancholie (1994), are still considered among Sørensen's most important works.

The vastly productive 1990s were dominated by large-scale orchestral works. The major vocal works The Echoing Garden (1992) for soloists, choir and orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. The violin concerto Sterbende Gärten (1993) – a concerto in the grand tradition, dramatic, graceful, and wild; the Symphony (1996); and the piano concerto La Notte (1998) are surrounded by several major ensemble pieces scored for a variety of forces; for instance, the enchanting concerto Birds and Bells for trombone and 14 instruments (1995) written for Christian Lindberg.

Danish playwright Peter Asmussen was so taken by the coexistence of the past and the present in Sørensen's violin concerto that the two artists decided to work together on an opera commission from the Royal Danish Theatre. After five years intense work and collaboration the composer completed Under the Sky in April 2003. Bent Sørensen and Peter Asmussen have since continued to collaborate on the work Sounds Like You (2008) for actors and symphony orchestra, which premiered at the opening of the Bergen International Festival in 2009.

In the new millennium, Bent Sørensen's music has gained tremendous international recognition, partly due to the perennial cooperation with the Bergen International Festival resulting in the orchestral work Exit Music (2007) and the symphonic play Sounds Like You (2008). However, in addition, the second piano concerto La Mattina (2009) written for pianist Leif Ove Andsnes, not to mention Tunnels de Lumiére (2010) written for French

Ensemble Intercontemporain, have helped spark an international appetite for Sørensen's works.

Bent Sørensen received the Nordic Council Music Prize in 1996 for the violin concerto Sterbende Gärten and in 1999 he received the Wilhelm Hansen Composer Prize.

Bent Sørensen is composer-in-residence at the Danish ensemble Scenatet and held that same title at the Huddersfield Contemporary Music Festival in the UK in 2011.

GUEST ARTIST BIOGRAPHIES

Cezary Duchnowski (born in 1971 in Elblijg, Poland) is a composer, pianist, performer and lecturer. He studied composition with Leszek Wistocki at the Music Academy in Wroclaw, where he now teaches computer music. He was one of the founders of the Computer Music Studio at the academy. His focus is on electroacoustic and improvised music. He and Agata Zubel create music for voice and computer as the ElettroVoce Duo. Along with Pawel Hendrich and Slawomir Kupczak, they founded Phonos ek Mechanes, which creates 'human electronics' in which computers are controlled by acoustic instruments. He is also a co-founder with Marcin Rupocinski of the interdisciplinary Morphai group. His compositions have been featured at many festivals, including Bourges, Warsaw Autumn, and Musica Polonica Nova, and performed by musicians and ensembles such as the Hilliard Ensemble, AUKSO, and the Tech-No Orchestra. His Monad 3 for voice, piano and computer (2003) received First Prize at the 10th International Rostrum of Electroacoustic Music in Rome in May 2004. In 2005 he and Agata Zubel received the Special Award at the Gaudeamus International Contemporary Music Interpreters Competition in Amsterdam.

The Danish pianist **Katrine Gislinge** has, over the last two decades, established herself as one of Scandinavia's most significant pianists, performing both solo and chamber music concerts throughout Europe.

Katrine was educated at the Royal Danish Music Conservatory under Anne Øland, and she performed her debut concert in 1992.

She has performed at many festivals, including Lockenhaus, Austria, Festival de Radio France et Montpellier, France, Cervantino Festiva, Mexico, Bergen Festival, Germany, and London City Festival, United Kingdom.

She has also played in several radio and TV programs and has been a judge at numerous piano competitions.

Paweł Hendrich (born in 1979 in Wroclaw, Poland) studied composition with Grazyna Pstrokonska-Nawratil at the Music Academy in Wroclaw, he continued his studies under York Höller at the Hochschule für Musik in Cologne. He has won several awards and scholarships. In 2007 he won a space on a four-year composition program run by the European Krzysztof Penderecki Music Centre. The works of Paweł Hendrich have been performed at such festivals as Warsaw Autumn, Musica Polonica Nova, Musica Electronica Nova in Wroclaw, and Susa Festival in Naestved (Denmark). He has been commissioned by Deutschlandfunk, Ensemble Modern, Warsaw Autumn Festival, The Municipality of Wroclaw, and ZAiKS Polish Authors' Association, among others. For several years now, he has been composing in the Max/MSP environment and performing live electroacoustic music. He is a member of the Nodion group along with Elzbieta Wolenska and Michal Sicinski.

Agata Zubel (born in 1978 in Wroclaw, Poland) is an award-winning composer and vocalist. She graduated with honors from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004 she received her PhD in music. She has performed at prestigious venues and festivals of contemporary music around the world. Her repertoire is broad, ranging from Caccini and Vivaldi to works by Berg, Copland, Schnittke, Schoenberg and Sciarrino as well as contemporary Polish composers. She has received numerous awards for her compositions, including the top award at the 60th UNESCO International Composers' Rostrum in May 2013 for Not!, which also received the "Polonica Nova" prize in 2014. She works with such distinguished ensembles as the Klangforum Wien, the London Sinfonietta, the Seattle Chamber Players and others. She received commissions from Deutsche Welle, the Wratislavia Cantans Festival, Sacrum Profanum Festival in Krakow and the Ultraschall Festival in Berlin, among others.

Wind Ensemble

Saturday, November 8, 2014 at 8:00 p.m.
Comstock Concert Hall

PROGRAM

Sonata for Saxophone and Piano (2003) — Alan Theisen (b. 1981)

Brandon Wozniak, *alto saxophone*
Krista Wallace-Boaz, *piano*

Wind Ensemble
Frederick Speck, *director*

Twelve Nocturnes (2014) — Bent Sørensen (b. 1958)

wind orchestrations by Jakob Kullberg & Matthew Wetmore

Katrine Gislinge, *piano*

The Frozen Cathedral (2013) — John Mackey (b. 1973)

PROGRAM NOTES

Sonata for Saxophone and Piano - Alan Theisen

My *Sonata for Alto Saxophone and Piano* is dedicated to my friends, saxophonists Richard Scruggs and David Parks. It was composed from February to August 2003.

The current edition of this composition was prompted by the fantastic performance given by Marcus Ballard (saxophone) and Elizabeth Moak (piano) in May 2006. The revisions and revival of the Sonata owe much to their hard work and dedication.

- Alan Theisen

Twelve Nocturnes - Bent Sørensen

When I was younger, I found it very difficult to write for the piano. I don't really know why – as a composer you never "know why". Maybe the sound of the piano was too "directly" even for my ensemble pieces. Then later I rediscovered the piano, and now it is probably my favorite instrument.

In the year 2000, I was asked by a music magazine to write a short piano piece as a kind of gift to the readers, and I wrote "Lullabies" (*Nocturne No. 11 – Wiegenlieder*). The little piece was inspired by the humming of lullabies, which I very much did for my two daughters, when they were very small. After Lullabies I wrote more and more small piano pieces, and the inspiration for that was very much initiated by my meeting with two of the very best Scandinavian pianists, Leif Ove Andsnes and Katrine Gislinge. I also discovered that all the small piano pieces had something to do with "the night" – Lullabies, the sun going up and down, the mystery of the night etc., and I decides to collect them all as night pieces, "Nocturnes".

I have always been fascinated by the sound of the piano in the distance, and several times, when I have walked in the streets of Copenhagen in the late evening and in the night, I have heard the beautiful piano sound from open windows – mysterious, enigmatic - for some reasons, I get moved, touched by that sound. I really don't know why – as a composer you never "know why".

As "Lullabies" a few other of the *Nocturnes* are written for special occasions, but mainly half of the pieces is written for Andsnes and the other half for Gislinge. For this concert the Andsnes-half is orchestrated for wind ensemble by other than me.

- Bent Sørensen

The Koyukon call it "Denali," meaning "the great one," and it is great. It stands at more than twenty thousand feet above sea level, a towering mass over the Alaskan wilderness. Measured from its base to its peak, it is the tallest mountain on land in the world—a full two thousand feet taller than Mount Everest. It is Mount McKinley, and it is an awesome spectacle. And it is the inspiration behind John Mackey's *The Frozen Cathedral.*

The piece was born of the collaboration between Mackey and John Locke, Director of Bands at the University of North Carolina at Greensboro. Locke asked Mackey if he would dedicate the piece to the memory of his late son, J.P., who had a particular fascination with Alaska and the scenery of Denali National Park. Mackey agreed—and immediately found himself grappling with two problems. How does one write a concert closer, making it joyous and exciting and celebratory, while also acknowledging, at least to myself, that this piece is rooted in unimaginable loss: The death of a child? The other challenge was connecting the piece to Alaska - a place I'd never seen in person. I kept thinking about all of this in literal terms, and I just wasn't getting anywhere. My wife, who titles all of my pieces, said I should focus on what it is that draws people to these places. People go to the mountains—these monumental, remote, ethereal and awesome parts of the world—as a kind of pilgrimage. It's a search for the sublime, for transcendence. A great mountain is like a church. "Call it The Frozen Cathedral," she said. I clearly married up.

The most immediately distinct aural feature of the work is the quality (and geographic location) of intriguing instrumental colors. The stark, glacial opening is colored almost exclusively by a crystalline twinkling of metallic percussion that surrounds the audience. Although the percussion orchestration carries a number of traditional sounds, there are a host of unconventional timbres as well, such as crystal glasses, crotales on timpani, tam-tam resonated with superball mallets, and the waterphone, an instrument used by Mackey to great effect on his earlier work Turning. The initial sonic environment is an icy and alien one, a cold and distant landscape whose mystery is only heightened by a longing, modal solo for bass flute—made dissonant by a contrasting key, and more insistent by the eventual addition of alto flute, English horn, and bassoon. This collection expands to encompass more of the winds, slowly and surely, with their chorale building in intensity and rage. Just as it seems their wailing despair can drive no further, however, it shatters like glass, dissipating once again into the timbres of the introductory percussion.

The second half of the piece begins in a manner that sounds remarkably similar to the first. In reality, it has been transposed into a new key and this time, when the bass flute takes up the long solo again, it resonates with far more compatible consonance. The only momentary clash is a Lydian influence in the melody, which brings a brightness to the tune that will remain

until the end. Now, instead of anger and bitter conflict, the melody projects an aura of warmth, nostalgia, and even joy. This bright spirit pervades the ensemble, and the twinkling colors of the metallic percussion inspire a similar percolation through the upper woodwinds as the remaining winds and brass present various fragmented motives based on the bass flute's melody. This new chorale, led in particular by the trombones, is a statement of catharsis, at once banishing the earlier darkness in a moment of spiritual transcendence and celebrating the grandeur of the surroundings. A triumphant conclusion in E-flat major is made all the more jubilant by the ecstatic clattering of the antiphonal percussion, which ring into the silence like voices across the ice.

- Jake Wallace

University Wind Ensemble
Frederick Speck, *Director*

Piccolo

Carrie Ellis*	Danville
Aaron Sexton	Louisville
Meaghan Spencer	LaGrange

Flutes

Carrie Ellis*	Danville
Aaron Sexton	Louisville
Meaghan Spencer	LaGrange
Jessica Menser	White Plains
Traci Bluhm	Louisville

Oboes

Mitchell Rollins*	Mayfield
Scott Sams+	Lexington
James Hardaway	Jeffersonville, IN

Clarinets

Carrie Ravenscraft*+	Louisville
Alex Enyart	Alexandria
Heather Shelton	Crittenden
Walter Yee	Elizabethtown
Lucas Hampton	Glencoe
Mary Lewe	Owensboro
Kris Bachmann	Floyds Knobs, IN
Josh Costello	Cincinnati, OH
Brandy Marcum	Louisville

Bass Clarinets

Lucas Hampton*	Glencoe
Kris Bachmann	Floyds Knobs, IN
Josh Costello	Cincinnati, OH

Bassoons

Lauren Roerig*+	LaGrange
Katie Saylor	Murray
Logan Fairfield	Louisville

Alto Saxophones

David Cecil*	Richmond
Davis Hale	Louisville

Tenor Saxophone

Zach Schlaug	Louisville

Baritone Saxophone

Damien Hicks	Crittenden

Horns

Jake Campbell*	Greer, SC
Emily Smith	Elizabethtown
Andrew Osborn	Lexington
Tyler Taylor	Louisville
Micah Burkhardt	Fort Mitchell

Trumpets

Clinton Linkmeyer*	Laconia, IN
Trevor Webb	Fort Mitchell
Adisson Grimm+	Madisonville
Luke Stevens	Louisville
Kristian Kemker	Salem, IN

Trombones

Josh Barnes*	Taylors, SC
Caitlin Thompson	Vine Grove
Noah Strunk	Frankfort

Bass Trombone

Sebastian VanHorn	Radcliff

Euphonium

Jared Anderson*	Louisville
Rachel Casey	Harrodsburg

Tuba

Joe Kohake*	Florence
Eric Montgomery	Louisville

Percussion

Tanner Leonardo*	Louisville
Kourtney Howard	Frankfort
Hannah Gibson	Sellersburg, IN
Spencer Zembrodt	Florence
Amanda Roberts+	Clarksville, IN
Chris Mudd	Elizabethtown
Sami Sankey	Elizabethtown

Double Bass

Ian Elmore	New Albany, IN

Harp

Roseanna Shafer	Nashville, TN

Piano

Brad Jopek+	Westfield, NY
Joe Kohake	Florence

** principal*
+ graduate student

UNIVERSITY WIND ENSEMBLE

The **University Wind Ensemble** is widely known for its persuasive performances of significant works representing a variety of styles in the wind band repertoire. Directed by Dr. Frederick Speck, the musicians aspire to the highest level of musical and artistic standards. The ensemble maintains an active schedule of performances and is comprised of the finest woodwind, brass, and percussion students at the university.

In addition to campus performances, the ensemble has been invited to perform at numerous professional association conferences. Such performances include Kentucky Music Educators Association In-Service Conferences, College Band Directors National Association-Southern Division Conferences, the Music Educators National Conference National Convention, the College Band Directors National Conference in New York City, the World Association for Symphonic Bands and Ensembles Conference in Killarney, Ireland and the Jungfrau Music Festival in Interlaken, Switzerland. The WASBE Conference performance was acclaimed as "Un tour de force enorme" (Miguel Etchegoncelay, Argentina), "ein Konzert der Superlative" (Peter Bucher, Switzerland) and as possessing "assertive musicality and powerful precision" by Chris Woodruff, USA). Also commenting on this concert was Timothy Reynish, World Association for Symphonic Bands and Ensembles, Past-President, who observed that Karel Husa's "Cheetah ... has to be played as brilliantly as this. Frederick Speck is a meticulous conductor, and the ensemble was on outstanding form, throwing Husa's virtuosity off effortlessly... a concert which centered on the Grawemeyer composers Husa, Penderecki, Takemitsu and Joan Tower, and this was an intriguing, brilliantly played and conducted programme."

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The New Music Festival Organizing Committee would like to express special thanks for help with the organization of the festival to:

Paula McGuffey, Drew Foster and Rauch Planetarium

THE NEW MUSIC FESTIVAL ORGANIZING COMMITTEE

Dr. Krzysztof Wolek, *chair*
Dr. Kent Hatteberg Professor Kimcherie Lloyd
Dr. John Ritz Dr. Frederick Speck

The School of Music at the University of Louisville has long been associated with the performance of contemporary music and the creation of new music. The commitment of the school to the creation and performance of new musical works and combination of opportunities presented for the study of new and contemporary music are important elements of our mission statement, stating:

> *...The School of Music is especially committed to the study, performance, and understanding of the diverse music of our time... and ...will carry out this mission by teaching, studying, and performing music by living composers... advancing the art of music globally through the work of its faculty composers, performers, and researchers...*

The school is proud to share in the University of Louisville's unique Grawemeyer awards program by hosting the internationally celebrated Grawemeyer Award for Music Composition which in 2015 will celebrate its 30th year of awards. More recently, the Frank Robert Abell Young Composers Competition for New Chamber Music was begun in 2008 and is supported through an endowment establish by Mr. Abell to recognize and encourage young composers. Together, these awards programs that recognize composers and highlight the importance of new music in our culture represent significant ways that the University of Louisville extends its support for new music.

The 2014 New Music Festival is especially pleased to welcome festival guest composer, Danish composer Bent Sørensen, and to feature performances of some of his impressive and extensive catalogue of works. I'm confident that audiences to this year's festival will appreciate and enjoy the opportunity to become familiar with his unique voice in music composition, just as our music students' knowledge and perspectives on music in the 21st century have been expanded through their study of his work.

It has been a joy and a challenge to prepare the music that you will hear throughout the festival and I hope our audiences throughout the week will appreciate the unique compositional language Mr. Sorenson brings to his music. Let me also express special recognition and thanks to Professor Krzysztof Wolek and the other members of this year's planning committee for their special efforts in organizing a festival that will be memorable for audience members and performers alike.

On behalf of the faculty, staff and students of the School of Music and the University of Louisville I welcome you to the New Music Festival for 2014.

Christopher Doane
Dean, School of Music
University of Louisville

Photo: Lars Skaaning

FEATURED COMPOSER BIOGRAPHY

"It reminds me of something I've never heard." Such was the spontaneous reaction of the Norwegian composer Arne Nordheim upon hearing a work by Bent Sørensen. And it is not easy to imagine a more strangely to-the-point description of the ambiguous, almost paradoxical expressive idiom of this unique composer, who is without doubt the leading Danish composer of his generation.

Sørensen's music is not recycled; in no way does it rely on the yellowing pages of history for its musical nourishment. His musical language is undeniably of the present day, both aesthetically and technically. The music does, however, appear to be pervaded with memories, wisdom of experience and old dreams, of the inevitability of transitoriness and parting. It is a flickering, glittering world where things seem to disappear at the slightest touch.

Bent Sørensen was born in 1958, and received his musical education from, amongst others, Per Nørgård and Ib Nørholm. His originality, imagination and technical abilities were praised long before his major breakthrough in the mid-80s. And the first string quartet Alman (1984) along with the other three quartets, Adieu (1986), Angels' Music (1988), and Schrie und Melancholie (1994), are still considered among Sørensen's most important works.

The vastly productive 1990s were dominated by large-scale orchestral works. The major vocal works The Echoing Garden (1992) for soloists, choir and orchestra unfolds as wandering weightless melodies in an echo chamber of many different simultaneous tempi. The violin concerto Sterbende Gärten (1993) – a concerto in the grand tradition, dramatic, graceful, and wild; the Symphony (1996); and the piano concerto La Notte (1998) are surrounded by several major ensemble pieces scored for a variety of forces; for instance, the enchanting concerto Birds and Bells for trombone and 14 instruments (1995) written for Christian Lindberg.

Danish playwright Peter Asmussen was so taken by the coexistence of the past and the present in Sørensen's violin concerto that the two artists decided to work together on an opera commission from the Royal Danish Theatre. After five years intense work and collaboration the composer completed Under the Sky in April 2003. Bent Sørensen and Peter Asmussen have since continued to collaborate on the work Sounds Like You (2008) for actors and symphony orchestra, which premiered at the opening of the Bergen International Festival in 2009.

In the new millennium, Bent Sørensen's music has gained tremendous international recognition, partly due to the perennial cooperation with the Bergen International Festival resulting in the orchestral work Exit Music (2007) and the symphonic play Sounds Like You (2008). However, in addition, the second piano concerto La Mattina (2009) written for pianist Leif Ove Andsnes, not to mention Tunnels de Lumiére (2010) written for French

Ensemble Intercontemporain, have helped spark an international appetite for Sørensen's works.

Bent Sørensen received the Nordic Council Music Prize in 1996 for the violin concerto Sterbende Gärten and in 1999 he received the Wilhelm Hansen Composer Prize.

Bent Sørensen is composer-in-residence at the Danish ensemble Scenatet and held that same title at the Huddersfield Contemporary Music Festival in the UK in 2011.

GUEST ARTIST BIOGRAPHIES

Cezary Duchnowski (born in 1971 in Elblijg, Poland) is a composer, pianist, performer and lecturer. He studied composition with Leszek Wistocki at the Music Academy in Wroclaw, where he now teaches computer music. He was one of the founders of the Computer Music Studio at the academy. His focus is on electroacoustic and improvised music. He and Agata Zubel create music for voice and computer as the ElettroVoce Duo. Along with Pawel Hendrich and Slawomir Kupczak, they founded Phonos ek Mechanes, which creates 'human electronics' in which computers are controlled by acoustic instruments. He is also a co-founder with Marcin Rupocinski of the interdisciplinary Morphai group. His compositions have been featured at many festivals, including Bourges, Warsaw Autumn, and Musica Polonica Nova, and performed by musicians and ensembles such as the Hilliard Ensemble, AUKSO, and the Tech-No Orchestra. His Monad 3 for voice, piano and computer (2003) received First Prize at the 10th International Rostrum of Electroacoustic Music in Rome in May 2004. In 2005 he and Agata Zubel received the Special Award at the Gaudeamus International Contemporary Music Interpreters Competition in Amsterdam.

The Danish pianist **Katrine Gislinge** has, over the last two decades, established herself as one of Scandinavia's most significant pianists, performing both solo and chamber music concerts throughout Europe.

Katrine was educated at the Royal Danish Music Conservatory under Anne Øland, and she performed her debut concert in 1992.

She has performed at many festivals, including Lockenhaus, Austria, Festival de Radio France et Montpellier, France, Cervantino Festiva, Mexico, Bergen Festival, Germany, and London City Festival, United Kingdom.

She has also played in several radio and TV programs and has been a judge at numerous piano competitions.

Paweł Hendrich (born in 1979 in Wroclaw, Poland) studied composition with Grazyna Pstrokonska-Nawratil at the Music Academy in Wroclaw, he continued his studies under York Höller at the Hochschule für Musik in Cologne. He has won several awards and scholarships. In 2007 he won a space on a four-year composition program run by the European Krzysztof Penderecki Music Centre. The works of Paweł Hendrich have been performed at such festivals as Warsaw Autumn, Musica Polonica Nova, Musica Electronica Nova in Wroclaw, and Susa Festival in Naestved (Denmark). He has been commissioned by Deutschlandfunk, Ensemble Modern, Warsaw Autumn Festival, The Municipality of Wroclaw, and ZAiKS Polish Authors' Association, among others. For several years now, he has been composing in the Max/MSP environment and performing live electroacoustic music. He is a member of the Nodion group along with Elzbieta Wolenska and Michal Sicinski.

Agata Zubel (born in 1978 in Wroclaw, Poland) is an award-winning composer and vocalist. She graduated with honors from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004 she received her PhD in music. She has performed at prestigious venues and festivals of contemporary music around the world. Her repertoire is broad, ranging from Caccini and Vivaldi to works by Berg, Copland, Schnittke, Schoenberg and Sciarrino as well as contemporary Polish composers. She has received numerous awards for her compositions, including the top award at the 60th UNESCO International Composers' Rostrum in May 2013 for Not!, which also received the "Polonica Nova" prize in 2014. She works with such distinguished ensembles as the Klangforum Wien, the London Sinfonietta, the Seattle Chamber Players and others. She received commissions from Deutsche Welle, the Wratislavia Cantans Festival, Sacrum Profanum Festival in Krakow and the Ultraschall Festival in Berlin, among others.

Cardinal Singers
Collegiate Chorale

Sunday, November 8, 2014 at 7:30 p.m.
Comstock Concert Hall

PROGRAM

Yötön Yö (Nightless Night) for Flute and Guitar (2012) — Marc Satterwhite (b. 1954)

Kathleen Karr, *flute*
Stephen Mattingly, *guitar*

Cardinal Singers
Kent Hatteberg, *director*

Alleluia (2014) — Jake Runestad (b. 1986)

Fragments of Requiem (2007) — Bent Sørensen (b. 1958)
- Lacrimosa (1985)
- Sanctus (2007)
- Benedictus (2006)

Crux fidelis (2014) — Grzegorz Miśkiewicz (b. 1969)

Premiere

Chariots (2009) — Péter Louis van Dijk (b. 1953)

Pater noster (2002/SATB version 2004) — Alejandro D. Consolacion II (b. 1980)

Sarah Tubbesing & Emily Yocum, *soloists*

Benedictio (1991) — Urmas Sisask (b. 1960)

INTERMISSION

Collegiate Chorale
Kent Hatteberg, *director*

Videns Dominus (2005) (from *The Strathclyde Motets*) — James MacMillan (b. 1959)

Ricky Lynn Case II, *tenor*

4 Strunge Sange (1988) — Bent Sørensen
- I. Illusion
- II. Tid og rum
- III. Hjerte Strøm
- IV. Vindens puls

Invictus (2014) — Matt Wetmore (b. 1989)

Premiere

La Promesse (2014) premiere — Anthony Sylvestre (b. 1977)

Danielle Curtsinger, *soprano*
featuring the Louisville Youth Choir
Terri E. Foster, *director*

Exsultate Domino (Tre Latinska Motetter) (1996) — Søren Birch (b. 1955)

PROGRAM NOTES

Yötön Yö (Nightless Night) - Marc Satterwhite

Yötön Yö is a Finnish phrase meaning "nightless night." It refers to that time of year in areas north of the Arctic Circle when the sun never quite sinks below the horizon for days, even months, on end. It explores some of the moods one might go through during this mysterious period with no true darkness, from introspective through manic.

- Marc Satterwhite

Alleluia - Jake Runestad

Through history, the singing of "alleluia" has served as an outward celebration as well as an introspective prayer of praise. This setting explores these two uses of the word within a spiritual context. The work begins with a rhythmic declaration of joy and builds intensity through metric changes, tonal shifts, glissandi, and hand clapping. This lively exultation soon gives way to a reverent meditation with soaring melodic lines and lush harmonies. The dancing rhythms from the beginning return with a gradual build in intensity as one's praises rise to the sky. *Alleluia* was commissioned by Brady Allred and the Salt Lake Vocal Artists, and premiered by the ensemble on February 21, 2014 at the Western ACDA Conference in Santa Barbara, CA.

- Jake Runestad

Fragments of Requiem - Bent Sørensen

Fragments of Requiem was composed/compiled in 2007 for Ars Nova Copenhagen and Paul Hillier with support from the Danish Arts Council. These movements are intended to be performed with Johannes Ockeghem's *Missa pro defunctis* to make a complete Requiem lasting about one hour. The *Lacrimosa* movement was composed in 1985. The brief Sanctus movement pays homage not only to Ockeghem but also to Claudio Monteverdi and his *Missa In illo tempore.* The Benedictus was originally written for mixed a minor third higher, and was commissioned by Per Enevold and Trinitatis Kantori in 2006.

Benedictus makes the listener listen to the world through a veil of voices wrapped tightly around the listener. Listening to the world is listening inwardly – "Think before you listen!"

Eighteen months ago I was on Gotland wandering among walls in the small streets, in the church, and I thought that it was actually a "*Benedictus* place" – the old Catholicism seen and heard through new Nordic eyes and ears.

Benedictus can of course be performed in the church in Visby or in other similar places, but it does not need to be in a church. I would suggest having it on a program with spatial music rather than a traditional choral program – for example, vocal and instrumental works where the sound comes from everywhere around.

- Bent Sørensen

Lacrimosa	
Lacrimosa dies illa,	O how tearful that day,
Qua resurget ex favilla,	on which the guilty shall rise
Judicandus homo reus.	from the embers to be judged.
Huic ergo parce Deus.	Spare them then, O god.
Pie Jesu Domine,	Merciful Lord Jesus,
dona eis requiem.	grant them rest.
Sanctus	
Sanctus, Sanctus, Sanctus.	Holy, Holy, Holy.
Benedictus	
Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.
Hosanna in excelsis.	Hosanna in the highest.

Crux fidelis - Grzegorz Miśkiewicz

The text of *Crux Fidelis* is the eighth stanza of *Pange, lingua, gloriosi,* a hymn by Saint Venantius Honorius Clementianus Fortunatus (c. 530-c. 609). It is sung during the ceremony of the Adoration of the Cross on Good Friday and in the Liturgy of the Hours during Holy Week and on feasts of the Cross.

The cross is the most perfect, the Catholic symbol of suffering. Trying to materialize suffering in music can bring different results, because the musical language is based on emotions. In my work emotions are suppressed because the intoxication of faith must always be sober, restrained. Similarly sweetness that comes directly to us from the sacrifice of Christ is a profound gratitude to Him. How to express this gratitude and faith in music? How to fathom the words that mean so much? For me, music emphasizes the word, lets us delve deeper into the consciousness and stay in it longer and more heavily.

This is the second work of mine to be premiered by the University of Louisville Cardinal Singers. They premiered my *De Profundis* at the New Music Festival in November 2012.

- Grzegorz Miśkiewicz

Crux fidelis, inter omnes	Faithful cross, among them all,
arbor una nobilis;	the one noble tree;
nulla silva talem profert,	the forest offers nothing so great,
Fronde, flore, germine.	in foliage, flower, or sprout.
Dulce lignum, dulces clavos,	Sweet wood, sweet nails,
dulce pondus sustinet. Amen.	sweet the weight it supports. Amen.

Chariots - Péter Louis van Dijk

Chariots is a dramatic setting of verses 4, 5, and 7 from Psalm 20, where the psalmist speaks of trust in God above all worldly things. Driving rhythms in 3/4 time are juxtaposed with an almost constant chant of "chariots" in 6/8 time throughout. Dissonances, cross-relations, and note clusters tend to obscure the tonality, while dramatic shifts in volume add to the rhythmic exuberance of the rhythms. *Chariots* was commissioned in 2009 by the Texas State University Chorale, Dr. Joey Martin, director, and the Nelson Mandela Metropolitan University Choir, Port Elizabeth, South Africa, Junita Lamprecht-van Dijk, director.

- Kent Hatteberg

Chariots, chariots, chariots...

We will shout for joy when you are victorious.
We will lift up our banners in the name of our God.

Some trust in chariots and some in horses,
but we trust in the name of God.
May he give you the desire of your heart
and make your plans succeed.

Some trust in chariots and some in horses,
but we trust in the name of the Lord.

We will shout for joy when you are victorious.
We will shout!
- Psalm 20: 4,5,7

Pater noster - Alejandro D. Consolacion II

Alejandro D. Consolacion II originally composed his *Pater Noster* (The Lord's Prayer) for treble voices in 2002, and the Asian Youth Choir premiered it that year in Tokyo. Two years later he revised it for unaccompanied mixed chorus and two solo treble voices for the University of the East Chorale, Anna Abeleda, conductor, and dedicated it to Angeline Therese D. Magbitang. It is a tonal work of rich harmonies and beautifully crafted phrases wedded to the well-known text.

- Kent Hatteberg

Pater noster, qui es in coelis:
sanctificetur nomen tuum;
adveniat regnum tuum,
fiat voluntas tua, sicut in coelo, et in terra.
Panem nostrum quotidianum da nobis hodie;
et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem.
sed libera nos a malo. Amen.
- Matthew 6:9-13

Our Father, who art in heaven:
hallowed be thy name;
thy kingdom come,
thy will be done on earth as it is in heaven.
Give us this day our daily bread;
and forgive us our debts,
as we forgive our debtors.
And lead us not into temptation,
but deliver us from evil. Amen.

Benedictio - Urmas Sisask

A work of remarkable tonal and rhythmic power, *Benedictio* reflects Sisask's interest in Estonian runo-songs and shaman rituals. Its building blocks are relatively simple motifs, added one by one in various voice parts. The opening 6/8 ostinato in the basses rocks back and forth modally between G and B-flat, then the tenors join in, followed shortly by the soprano and alto voices. An accelerando leads to a repetitive chant by the male voices, paving the way for the introduction of the main soprano theme. This thematic material in the soprano section becomes the focal point of the piece, and is developed and expanded while a new theme is brought forth in the bass voice. Earlier ostinato patterns return, leading to a powerful homophonic shout on the text "Benedicat vos omnipotens." The sopranos regain the focus as the other voices chant the text in repetitive 6/4 chords. Although basically a tonal work, Benedictio features numerous dissonant seconds throughout, particularly in the alto voice.

- Kent Hatteberg

Benedicat vos omnipotens Deus.
Pater et Filius et Spiritus Sanctus.
Amen.

Praise to the almighty God.
Father and Son and Holy Spirit.
Amen.

Videns Dominus *(The Strathclyde Motets)* - James MacMillan

James MacMillan composed two sets of communion motets for the Strathclyde University Chamber Choir between 2005 and 2010. All but two of the 28 motets are *a cappella*, and all are for mixed voices. In composing these works, MacMillan wanted to write motets of moderate difficulty while still retaining his personal style, and to create works that were accessible to average church choirs and concert choirs.

Videns dominus, one of the most dramatic of the motets, is to be sung on the fifth Sunday in Lent. Set to verses from the 11th chapter of John, it describes the raising of Lazarus, brother of Mary and Martha, from the dead. Sopranos and altos paired in canon depict the sisters weeping at the grave. Jesus calls Lazarus's name three times, adorned by grace notes in each voice part, then commands him to come forth. He repeats his name again three times, followed with the command, then another three times. After Jesus' third command to come forth, Lazarus rises, clad in typical burial garb.

- Kent Hatteberg

Videns Dominus flentes sorores Lazari
ad monumentum,
lacrimatus est coram ludaeis, et clamabat:
Lazare, veni foras:
et prodiit ligatis manibus et pedibus,
qui fuerat quatriduanus mortuus.

When Jesus saw the sisters of Lazarus
weeping at the grave;
and the Jews also weeping, he cried:
Lazarus, come forth;
and came forth bound hand and foot,
He had been dead four days.

4 Strunge Sange – Bent Sørensen

Michael Strunge was one of the early voices of a poetic movement in Denmark which came to be known as the "Poetry of the Eighties." With the publication of his first collection in 1978 when he was only 20, he achieved almost instant recognition as a rebellious, angry poet who identified strongly with the poor and the socially sidelined.

His was essentially a voice for tolerance, and his ideal was the acceptance and tolerance of the different values and life-styles of old and young, misfit and conformist. Convinced of the power of language to effect change, he saw the poet as both creator and messenger.

Despite his success, Strunge became increasingly disillusioned and depressed. In 1986, at the age of 27, he committed suicide. *A Virgin from a Chilly Decade* brings together work from 8 of the 11 collections published during Strunge's short life.

Sørensen composed these four songs to texts of Michael Strunge in 1988.

I. Illusion
Natens våde klud er klam.
Sort af ingen syn og jord.
Dine øjne strålende ud
er lysende huller
til en anden verden.

Fraden kan jag
drikke mig ind i en rus af varm
og flydende vækst.

Og kroppene blødes i indre sang
alting skal bevæge sig nu
alting shal suse og lyse.

II. Tid og rum
Vi vidste at tiden ikke eksisterer
kun bevægelsen
og derfor stivnede vi i kysset
så det blev evigt.

Vi vidste at rum ikke eksisterer
kun tanken om det
og derfor overlevede vor kærlighed
på tværs af stjerner.

III. Hjertestrøm
Hvorfor er det kun i rusen
at vi kan mærke lyset
og tale binanden
gennem mørket og gaderne
ind i kroppene.

I. Illusion
Night's wet cloth is damp.
With no variety of vision and earth.
Your eyes radiant
are illuminated discs
to another world.

Out of the chase
I drink myself into a rush of warm
and liquid culture.

And our bodies soaked in inner song,
everything can move now,
everything has to rustle in the light.

II. Time and space
We know that time does not exist
only movement
and therefore stiffened we kissed
so it was forever.

We knew that space does not exist
just the thought of it
and therefore survived our love
across the stars.

III. Heart's Power
Why is it only in the intoxication
we can feel the light
and speak to each other,
through the darkness and streets
into the bodies.

Vi har beskrevet
øjnene så tit.
De skifter og de nye
farvar er tegn
på nye tilstande
og følelser.

For hvert hår er der en nuance
en lille variation og smagen.
Din lugt og smagen
af dit køn are pretty.

Jeg vil sove med lukkede
øjne dybt i dit hår.

Du taler om dansen,
Du svæver som en rolig
komet gennem oplyste stuer.
Og dit hjertes strøm
peger væk fra mit
men brysterne stritter imod.

IV. Vindens puls
En sang synkar roligt gennem kroppen.
Lyset bløder gennem mørket, ind i øjet.
eye.
Jeg ser farverne som stoffer
der vejer i vindens puls.

Lydene har ikke form de bølger
lymfe gennem natten
og renser for huller af sugende stilhed.
Det er muligt at synge sit syn.

We have described
eyes so often.
The changes and the new
colors indicate
new moods
and feelings.

For each hair is a shade,
a small variation and taste.
Your smell and taste

I want to sleep with closed
eyes deep in your hair.

Talking about the dance,
you float like a calm
comet through lighted rooms.
And your heart's power
points away from mine,
but the breasts resist.

IV. Wind's Pulse
A song sinking quietly through the body.
The light bleeds through the darkness, into the

I see colors like substances
weighing in the wind's pulse.

The sounds do not form the waves
through the night,
and clean the holes sucking silence.
It is possible to sing his vision.

Invictus - Matt Wetmore

English poet William Ernest Henley (1849-1903) wrote the poem *Invictus* in 1875. That year, one of his legs had to be amputated below the knee due to tubercular arthritis in his foot, causing necrosis of the bone. After his leg was removed, he was informed his other leg would also require amputation, but he went to surgeon Joseph Lister, who was able to save his leg after performing several surgeries on his foot. The inspiration for the poem came while Henley was recovering from the medical procedures. The poem was first published in 1988 without title in his first volume of poems, Book of Verses. When the poem was selected for inclusion in *The Oxford Book of English Verse,* editor Arthur Quiller-Couch added the title *Invictus* (Unconquered).

- Kent Hatteberg

This poem, full of dramatic imagery, was perfect to explore harmonies that clash and dynamics that jump suddenly from one to the next, until a clear,

triumphant tonality emerges in the final stanza: "I am the master of my fate, I am the captain of my soul!"

- Matt Wetmore

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

- William Ernest Henley

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate,
I am the captain of my soul.

La Promesse - Anthony Sylvestre

I started work on this piece on May 20, 2012 and completed it on March 11, 2014. I dedicated it to my father, Christian Sylvestre. The composition visually retraces the major events of the life of Christ.

That day, as I was trying out the melody on my piano, I discovered a recurring musical motif. I was already imagining this theme to be sung by young voices. Later, while looking for lyrics, I thought of the theme of the Nativity that fits so well with the atmosphere of the beginning of the piece. As I went along with this idea of the text, I discovered that this song would not interpret the theme of the Nativity alone, but instead would describe the life of Christ in its entirety: the purpose of his coming, his crucifixion, his burial in the tomb, and finally his Resurrection, on which image the music reaches its peak.

While composing this piece, I realized that to perform it I would need a larger group of singers, to be split into two choirs. The more I developed the score, the more the voice parts increased in number, reaching nine voice parts at the climax. The piece, also composed for an orchestra, lies in the high register of the soprano voice (G-flat).

After Christ's burial in the Tomb, the Promise is fulfilled, indicated by the strength of the men's section proclaiming: "Il est réssuscité!" ("He is resurrected!"). The piece concludes peacefully, as if on a light breeze carrying with it the floating tones of a soprano.

- Anthony Sylvestre

<u>La Promessa</u>
Couplet I
Ils sont arrivés de nuit,
pour eux plus de place dans l'auberge.
Marie accoucha ici,
dans le lieu où l'on mettait la paille.
Elle emmaillota Jésus, puis,
elle le mit dans une crèche.
Ici, un enfant est né, un Fils nous est donné.

<u>The Promise</u>
Verse I
They arrived in the night,
there was no room for them in the inn.
Mary gave birth here,
in the place where they put the straw.
She swaddled Jesus, then,
she lay him in a manger.
Here a child is born, a Son to us is given.

Couplet II	Verse II
Il fut envoyé par Dieu	He was sent by God
afin de porter notre misère.	to bear our misery.
Il dû endurer les coups	He endured beatings
subir des romains le long calvaire.	from the Romans on the way to Calvary.
Et sur le bois de la croix	And on the wood of the cross
il prit le jugement à notre place,	He took the judgment in our place,
Et dans un grand cri le Fils de Dieu expira.	And with a great cry the Son of God perished.
La terre trembla.	The earth trembled.
Le voile se déchira.	The veil was torn.
On le mit dans le tombeau.	We placed him in the tomb.
Une lourde pierre fût roulée.	A heavy stone was rolled.
Et tristes, les disciples	And in their sadness, the disciples
oublièrent la Promesse,	forgot the Promise,
la Promesse, la Promesse, la Promesse...	the Promise, the Promise, the Promise...
La mort a été vaincue,	Death has been vanquished,
elle n'a pu le retenir!	it could not hold him!
Le tombeau est déserté, Il est réssuscité !	The tomb is deserted, he is resurrected!
Réssuscité...	Resurrected...
Amen ! Amen, Il est vivant ! Vivant !	Amen! Amen, He is living! Living!
- *Anthony Sylvestre*	

Exsultate Domino (Tre Latinska Motetter) – Søren Birch

Exsultate Domino opens with jubilant fanfares in B-flat major over a landscape of changing meters. The flare of the opening then gives way to a quieter, more introspective middle section, with surprising harmonic shifts and dissonant chords in a homophonic four-part texture. The fanfares then return as the opening of the joyous Psalm text is repeated. *Exsultate Domino* is the third in the set of three motets for mixed choir *a cappella.*

Exsultate Domino omnes terrae.	Make a joyful noise unto the Lord, all ye lands.
Servite Domino cum laetitia.	Serve the Lord with gladness.
Introite in conspectum eius cum exsultatione.	Come before his presence with singing.
Scitote Dominum esse Deum;	Know ye that the Lord is God:
ipse fecit nos et ipsius sumus populus eius;	it is he that hath made us, and not we ourselves;
et oves pascuae eius.	we are the sheep of his pasture.
Introite portas eius cum laude,	Enter into his gates with thanksgiving,
atra eius cum hymno;	and into his courts with praise;
introite, celebrate eum,	be thankful unto him,
benedicite nomini eius.	and bless his name.
Nam bonus est Dominus;	For the Lord is good;
in aeternum misericordia eius,	his mercy is everlasting,
et in generationem fidelita eius.	and his truth endureth to all generations.
- *Psalm 100*	

Cardinal Singers

Kent Hatteberg, *Director*

Soprano I
- Tera Pierce
- Erin Shina
- Sarah Tubbesing*
- Emily Yocum

Soprano II
- Won Joo Ahn
- Lydia Cox*
- Jody McCaffery
- Anna Rittenhouse

Alto I
- Megan Durham
- Sara Kim
- Bomi Lee+
- Elizabeth Smith

Alto II
- Amy Clay
- Macy Ellis
- Hyunjin Kwak*
- Maria Miller

Tenor I
- Clayton Edwards
- Brytner Evangelista*
- Cody Martin
- Jeffrey Moore

Tenor II
- Kristofer Anderson
- Seon Hwan Chu
- Dylon Crain
- Blake Wilson

Bass I
- Bradley Detro
- Jon Gentry
- Alex Kapp
- Ethan James McCollum
- Nathan Yothers

Bass II
- John Combs
- Elliot Eckel
- Tyler Hudson
- Kyle King
- Reed Mills

* *graduate student*
\+ *UofL faculty*

Collegiate Chorale

Kent Hatteberg, *Director*

Soprano I
- Maria Franxman
- Jeannie Hankins
- Audrey Manis
- Tera Pierce
- Erin Shina
- Sarah Tubbesing*
- Shannon Winter
- Emily Yocum

Soprano II
- Lydia Cox*
- Danielle Curtsinger
- Megan Easton
- Isabella Henley-Brunton
- Lora Lambert
- Jody McCaffery
- Jessica Pouranfar
- Anna Rittenhouse
- Madison Whelan

Alto I
- Uadani Buttó
- Paige Harpring
- Krista Heckmann
- Sara Kim
- Emily Lobeck
- Maria Miller
- Lauren Montgomery
- Katie Olsen
- Elizabeth Smith
- Mallory Taylor

Alto II
- Macy Ellis
- Chelsey Jackson
- Hyunjin Kwak*
- Elayne Parrish
- Grace Robertson
- Erica Rust
- Morgan Smallwood
- Hannah Weitlauf

Tenor I
- Ricky Lynn Case II
- Clayton Edwards
- Foster Lucas
- Kyle McCammon
- Jeffrey Moore
- Sam Soto

Tenor II
- Kristofer Anderson
- Seon Hwan Chu
- Dylon Crain
- Isaiah Hein
- Ricky Howsare
- Taehoon Lee
- Hunter Ruhl
- Andrew Wheaton*
- Blake Wilson

Bass I
- Jailon Chism
- Christopher Deaton
- Jon Gentry
- Alex Kapp
- Ethan James McCollum
- Jesse Abraham Patrick
- Jesse Renn
- Garrett Weeks

Bass II
- Philip Clemons
- John Combs
- Elliot Eckel
- Tyler Hudson
- Kyle King
- Reed Mills
- Nathaniel Mo
- Matt Pennington
- Matt Wetmore*

* *graduate student*

CARDINAL SINGERS

The **Cardinal Singers** international festival appearances include the U.S./Cuba Choral Symposium in Havana, Cuba in 2012, the Taipei (Taiwan) and Beijing (China) International Choral Festivals in 2010, and the 7th World Symposium on Choral Music in Kyoto, Japan in 2005. They won the Grand Prize at the Yeosu (Korea) International Choir Competition and the Hội An Choir Prize at the 3rd Vietnam International Choir Competition in 2013. They won the German Chancellor's Prize at the Harmonie Festival in Linden-Holzhausen, second prize at the 12th International Chamber Choir Competition in Marktoberdorf, and the top prize at the 9th Internationale Chortagen in Mainhausen in 2011. They won the Grand Prix at the World Choir Championships in South Korea in 2009. They won third prize in three categories at the Tolosa (Spain) Choral Contest in 2006. They won the German President's Prize at the Harmonie-Festival and second prize at the Marktoberdorf International Chamber Choir Competition in 2005. In 2004 they won three gold medals in the International Choir Olympics in Bremen, Germany. In 2003 they received two Gold Diplomas at the International Johannes Brahms Competition in Wernigerode, Germany.

Nationally, the Cardinal Singers performed at the ACDA National Convention in Dallas in 2013, the ACDA Regional Convention in Winston-Salem in 2012, and at the ACDA Regional Convention in Nashville in 2004. They performed in the major works concerts at the 2009 ACDA National Convention and were featured in the Headliner Concert at the 2008 ACDA Regional Convention. They performed at the NCCO National Convention in 2011 and at the KMEA State Conference in 2006.

COLLEGIATE CHORALE

Collegiate Chorale is the premier choral ensemble of the School of Music. The Chorale performed at the 2011 National ACDA Convention in Chicago, in the feature major works concerts at the 2009 ACDA National Convention in Oklahoma City, in the Headliner Concert at the 2008 ACDA Southern Division Convention in Louisville, at the 2005 ACDA National Convention in Los Angeles, the 2001 ACDA National Convention in San Antonio, and the 2000 ACDA Southern Division Convention in Orlando. They also performed at the NCCO National Convention in Cincinnati in 2008, the National Convention of the Music Educators National Conference in Nashville in 2002, the Inauguration of President George W. Bush in 2001, the National Orff-Schulwerk Association Conference in 2003, and the KMEA State In-Service Conference (2011, 2002, 1998). Although the Chorale performs primarily *a cappella* repertoire, they collaborate regularly with the Louisville Orchestra and Orchestra Kentucky in the performance of major works. They performed Orff's *Carmina Burana* with Orchestra Kentucky in February 2013 and Britten's *War Requiem* with the Choral Arts Society and the Louisville Orchestra in April 2013. Next spring they will perform Beethoven's Symphony No. 9 with the Louisville Orchestra.

COMPOSER BIOGRAPHIES

Søren Birch is a well-known Danish conductor with many years of experience with various chamber and symphony orchestras. He is also known for his many compositions, mostly for choirs. He graduated as a choral and ensemble director from the Royal Danish Academy of Music in Aarhus, where he has also taught for many years. Today he teaches choir and ensemble conducting at the Jutland Academy of Music in Aalborg and at the Southern Denmark Academy of Music and Theatre in Esbjerg. In addition he is a highly active conductor. He has conducted the Danish National Chamber Choir, the Aalborg Symphony Orchestra, the Swedish Chamber Choir and a number of amateur orchestras. Today he conducts the chamber choir CoroMisto, which he formed in 1991 with the vision of creating a forum for classical *a cappella* music, contemporary as well as more traditional. The repertoire of the choir ranges from early works through Romanticism to more recent composition music.

That Søren Birch's musical heart beats for choirs and choral music is clearly manifested in many of his compositions. The majority are in fact arranged for choir. Some are edited versions of existing choral works, others are arrangements of other existing compositions. Whether one considers his melodic, cheerful and singable compositions or his talent as a conductor, Søren Birch plays a quite central role in Danish choral and chamber music.

Evan Chambers (b 1963, Alexandria, Louisiana) is currently Professor of Composition at the University of Michigan.

His 2007 orchestral song cycle *The Old Burying Ground* was performed in Carnegie Hall in February 2008; a recording is is available on Dorian/Sono Luminous.

Chambers' compositions have been performed by the Cincinnati, Kansas City, Memphis, New Hampshire, and Albany Symphonies; he has also appeared as a soloist in Carnegie Hall with the American Composers Orchestra. He won first prize in the Cincinnati Symphony Competition, and in 1998 was awarded the Walter Beeler Prize by Ithaca College. His work has been recognized by the American Academy of Arts and Letters, the Luigi Russolo Competition, Vienna Modern Masters, NACUSA, the American Composers Forum, and the Tampa Bay Composers Forum. He has been a resident of the MacDowell Colony, and been awarded individual artist grants from Meet the Composer, the Arts Foundation of Michigan and ArtServe Michigan. His composition teachers include William Albright, Leslie Bassett, Nicholas Thorne, and Marilyn Shrude, with studies in electronic music with George Wilson and Burton Beerman. Recordings have been released by Albany Records, the Foundation Russolo-Pratella, Cambria, Clarinet Classics, Equillibrium, and Centaur. His solo chamber music disc *Cold Water, Dry Stone* is available on Albany records.

Philippine organist and composer **Alejandro D. Consolacion II** studied piano with J. Greg Zunierga, organ with Armando Salarza, and composition under Fr. Manuel Maramba. He attended St. Scholastica's College, where he was a recipient of the Sister Baptista Battig Music Scholarship. He received his Performance Diploma in Organ Performance from the Associated Board of Royal Schools of Music in London and his Licentiate in Organ Performance at the Royal School of Music with distinction. His compositions range from music for solo instrument and chamber music to orchestral works and full-length musicals. His choral works have been widely performed in the Philippines and in Asia. He has been composer-in-residence for the Mandaluyong Children's Choir since 2004. He has received commissions from various music organizations, festivals, and cathedrals in the Philippines as well as in Asia and the United States.

Karlheinz Essl attended the Vienna Musikhochschule (1979-87), where he studied composition with Friedrich Cerha and electro-acoustic music with Dieter Kaufmann. He also studied musicology and art history at the University of Vienna (doctorate 1989 with his thesis *Das Synthese-Denken bei Anton Webern*). Active as a double bassist until 1984, he played in chamber and experimental jazz ensembles. As a composer he has contributed to the Projekt 3 composition programming environment of Gottfried Michael Koenig at Utrecht and Arnheim (1988-89) which later transformed into his own Real Time Composition Library (RTC-lib) for Max/MSP/Jitter.

Essl also served as composer-in-residence at the Darmstadt summer courses (1990-94) and at IRCAM (Paris, 1992-1993). Between 1995-2006 he taught Algorithmic Composition at the Studio for Advanced Music & Media Technology at the Bruckner University, Linz. Since 2007, he is professor of composition for electro-acoustic and experimental music at the Vienna University of Music and Performing Arts.

Justin Giarrusso (b. 1991) is a composer of accessible contemporary classical music, having written in chamber, choral, and orchestral genres. His music is characterized by light textures and tuneful melodies, and is driven by formal structure. The subject of Giarrusso's works ranges from programmatic depictions of natural phenomena to purely musical explorations within a sound world. Recently, he composed *Out Damned Spot!* for cellist Jakob Kullberg and *Divertissement Concertante* was selected for the Lexington Philharmonic's New Music Experiment. Justin has been a winner of the Mu Phi Epsilon Original Composition Contest, the Manhattan Choral Ensemble's New Music for New York Composition Competition, and the Huntsville Youth Orchestra's Young Composers' Composition Competition. A graduate of Ohio Wesleyan University, Giarrusso has studied with Jennifer Jolley, Clint Needham, and Jason Bahr. Currently, he is pursuing

an MM in Composition at the University of Louisville, studying with Steve Rouse. For more information, visit: www.JustinGiarrusso.com

Passionate, prolific, and complicated, composer **David Lang** embodies the restless spirit of invention. Lang is at the same time deeply versed in the classical tradition and committed to music that resists categorization, constantly creating new forms.

In the words of *The New Yorker*, "With his winning of the Pulitzer Prize for the little match girl passion (one of the most original and moving scores of recent years), Lang, once a postminimalist enfant terrible, has solidified his standing as an American master."

Musical America's 2013 Composer of the Year and recipient of Carnegie Hall's Debs Composer's Chair for 2013-2014, Lang is one of America's most performed composers. Many of his works resemble each other only in the fierce intelligence and clarity of vision that inform their structures. His catalogue is extensive, and his opera, orchestra, chamber and solo works are by turns ominous, ethereal, urgent, hypnotic, unsettling and very emotionally direct. Much of his work seeks to expand the definition of virtuosity in music — even the deceptively simple pieces can be fiendishly difficult to play and require incredible concentration by musicians and audiences alike.

His music is published by Red Poppy Music (ASCAP) and is distributed worldwide by G. Schirmer, Inc.

Although undoubtedly one the of most important composers of the twentieth century, **Witold Lutosławski** was relatively unknown outside Poland until the 1960s. His *Symphony No. 1* was banned during the Stalinist era, the consequence of which was that he developed a fresh, tonal style, such as in the *Concerto for Orchestra.* From the 1950s, he adopted serialism and aleatoric techniques as the state loosened its grip on artistic creativity. The improvement of East-West relations brought him numerous international commissions and major awards. He never lost his creative genius, completing one of his greatest works, his *Symphony No. 4*, just shortly before he died.

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital

Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi.

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2008; Morton Gould Young Composer Awards, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005), and an NEA grant in 2007. He was a CalArts/Alpert Award nominee in 2000.

Scottish composer **James MacMillan** is one of today's most successful composers and is also internationally active as a conductor. His musical language is flooded with influences from his Scottish heritage, Catholic faith, social conscience and close connection with Celtic folk music, and is blended with influences from Far Eastern, Scandinavian and Eastern European music.

MacMillan first became internationally recognized after the extraordinary success of *The Confession of Isobel Gowdie* at the BBC Proms in 1990. His prolific output has since been performed and broadcast around the world. His major works include the percussion concerto *Veni, Veni, Emmanuel,* which has received more than 400 performances, a cello concerto for Mstislav Rostropovich, and three symphonies. Recent major works include his Violin Concerto, *St. John Passion,* and, most recently, his Viola Concerto, premiered by the London Philharmonic Orchestra in January 2014, and his *St. Luke Passion,* premiered in March 2014 by the Netherlands Radio Philharmonic.

MacMillan enjoys a flourishing career as conductor of his own music alongside a range of contemporary and standard repertoire. He was Principal Guest Conductor of the Netherlands Radio Kamer Filharmonie until 2013 and was Composer/Conductor of the BBC Philharmonic from 2000-2009. He has conducted orchestras such as the Baltimore Symphony, Rotterdam Philharmonic, Munich Philharmonic, Vienna Radio Symphony, Danish Radio Symphony, Gothenburg Symphony, Luxembourg Philharmonic, City of Birmingham Symphony, Bournemouth Symphony, Toronto Symphony,

Los Angeles Philharmonic and NHK Symphony Orchestra among others. MacMillan was Composer-in-Residence at the 2012 Grafenegg Festival and a London Symphony Orchestra Portrait Artist in the 2009/10 season. In Spring 2014 MacMillan conducted three projects with the BBC Scottish Symphony Orchestra, culminating in a ground-breaking tour to India with Nicola Benedetti performing in Chennai, Mumbai and Delhi including public concerts, schools concerts and outreach work. Other conducting highlights include visits to the New Zealand Symphony Orchestra, the BBC Philharmonic, and the Britten Sinfonia.

Grzegorz Miśkiewicz was born in Jordanów, Poland. From 1984 to 1988 he studied in the organ class of Prof. Zbigniew Indyk at the High School of Music in Krakow. Between 1989 and 1992 he continued his studies at the Liturgical Institute by the Faculty of Theology at the Pontifical University of John Paul II in Krakow. He also graduated with honors from the Faculty of History at the same university. Presently Miśkiewicz is a doctor of humanities. He defended his doctoral dissertation titled "The Greek musical ethos and its influence on the conception of church singing in the first centuries of Christianity," and published it this year.

Miśkiewicz has received the following awards in composition contests: 2007: honorable mention for *Panis angelicus* for *a cappella* mixed choir in the Nationwide Composers Competition for Eucharistic Motet in Warsaw; 2008: honorable mention for *Venite exultemus Domino* for *a cappella* women's choir and honorable mention for *Laudate Dominium*, a psalm for *a cappella* women's choir in the Nationwide a Cappella Choral Song Composers Competition in Legnica; 2009: second prize for *Missa brevis* for mixed choir *a cappella* in the IV Nationwide Composers Competition for Liturgical Choral Song in Bydgoszcz; 2010: first prize for *Miserere mei, Deus* for mixed choir *a cappella* in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz; 2011: third prize for *Confitemini Domino, Gaudeamus Omnes in Domino i Vidi aquam* in the International Composers Competition Within The Musica Religiosa Olomunc Festival Czech Republic; 2012: third prize in the V Nationwide Composers Competition for Choral Passion Song in Bydgoszcz for *De profundis*.

John Ritz is a composer, improviser, experimental music performer and educator. He is a proponent of interdisciplinary arts and collaborates regularly with visual and performing artists and computer scientists. His recent concert music focuses on chamber music for instruments and interactive computer systems. He has received recognitions for his work from the ASCAP/Morton Gould Composer Awards, the Bourges International Electroacoustic Music Competition, the 21st Century Piano Commission Competition, the Forum Biennial Musiques en Scène, and the Society for Electro-Acoustic Music in

the United States. Ritz's music has been performed throughout the United States, and in France, Italy, Germany, Russia, Canada, and Chile.

Ritz received his BA from the University of Iowa, where he studied composition with Lawrence Fritts and cello with Charles Wendt, and his MM and DMA from the University of Illinois at Urbana-Champaign, where he studied composition with Erik Lund, Stephen Andrew Taylor, Vinko Globokar, Agostino Di Scipio and Scott A. Wyatt. Ritz joined the Music Composition and Theory faculty at the University of Louisville School of Music in 2007.

Considered "highly imaginative...with big ideas" *(Baltimore Sun)* and "stirring and uplifting" *(Miami Herald)*, award-winning composer **Jake Runestad** has received commissions and performances from leading ensembles and organizations such as Washington National Opera, the Netherlands Radio Choir, the Louisiana Philharmonic Orchestra, Seraphic Fire, the Dayton Philharmonic Orchestra, the Virginia Arts Festival, the Rockford Symphony Orchestra, Craig Hella Johnson and the Cincinnati Vocal Arts Ensemble, Spire Chamber Ensemble, and the Master Chorale of Tampa Bay. Dubbed a "choral rockstar" by American Public Media, Jake is one of the most frequently performed composers in the U.S.A. and travels extensively to work with ensembles as a clinician and resident composer. Jake Runestad holds a Master's degree in composition from the Peabody Conservatory of the Johns Hopkins University where he studied with Pulitzer Prize-winning composer Kevin Puts. Prior to graduate school, he studied privately with acclaimed composer Libby Larsen. A native of Rockford, IL, Mr. Runestad currently lives in Minneapolis, MN and his music is published by Boosey & Hawkes and JR Music. Find out more and purchase scores: JakeRunestad.com

Marc Satterwhite's music has been performed in diverse venues all over the United States, as well as many countries abroad. He studied double bass and composition at Michigan State University and Indiana University. He taught in Michigan and Texas before taking his current position at the University of Louisville, where, in addition to his teaching duties, he is the Director of the Grawemeyer Award for Music Composition. He has two CDs of his chamber music on the Centaur Label, *Witnesses of Time* and *Spiky Epiphanies*, and is also recorded on the Alba, Summit, Coronet, KCM, Arizona University Recordings, and Crystal labels. For further information see www.MarcSatterwhite.com.

A native of Shenyang, China, **Fuhong Shi** has been appointed to the faculty of the Central Conservatory of Music in Beijing right after she received the Doctoral degree in composition at the University of Toronto since fall 2009.

She received a Bachelor's degree in composition at the Central Conservatory of Music in Beijing in 2000 and earned a Master's degree in composition at the University of Victoria in 2005. She has studied with a number of world renowned composers and composition professors, such as Gary Kulesha, Chen Yi, Guo Wenjing, Su Xia, Chou Wen-Chung, Chen Qigang, James MacMillan, Salvatore Sciarrino, Michel Gonneville, Steve Reich, Murray Schafer, Gilles Tremblay, Roger Reynold, Brian Cherney and so on. She was the recipient of a number of awards in China from 1997 to 2002 and was awarded Women Composers Scholarship by the International Composition Workshop of the Canadian National Arts Centre. She was a finalist in 2006 Tsang-Houei HSU International Music Composition Award, the winner of 2007 Karen Kieser Prize in Canadian Music, and the Generation 2008 Ensemble Contemporain de Montréal Composer's Competition. She was also awarded the scholarship from Acanthes International Composition Workshop in France in 2008. Fuhong has collaborated with numerous prominent orchestras and ensembles, and her compositions have been performed and broadcasted all over the world.

Urmas Sisask was born in Rapla, Estonia. He studied composition with René Eespere at the Tallinn State Conservatoire, where he completed his studies in 1985. Since then he has been living in Jäneda, where he composes, teaches, leads choirs, and pursues his avid interest in astronomy. Since childhood, Sisask has been fascinated by astronomy, which has inspired him to write so-called "astromusic." Several of his works bear titles based on heavenly bodies, and many of these works are created in his self-made planetarium, which he opened in 1996. His choral and piano works have been particularly successful, but he has also composed chamber and symphonic works.

Sisask is the winner of numerous awards, including the Cultural Award of the Republic of Estonia (1990), the Order of the White Star (Fourth Class) (2001), the Armorial Order of Järvamaa County (2001), the Estonian Defense Forces Special Service Cross (2004), Veljo Tormis's Estonian Choral Music Grant (2007), the Estonian National Culture Annual Award of Pro Patria and Res Publica Union (IRL) (2009), the title of Musician of the Year of Estonian Radio (2010), and the Annual Prize of the Culture Endowment of Estonia (2010).

French composer **Anthony Sylvestre** began the study of piano when he was 11 years old, and received eight years of classical training in a municipal music school. He listened to a lot of classical music as a child, hearing tunes created by famous classical composers such as Chopin, Rachmaninov, Fauré, Puccini, Mahler, Tchaikovsky, and others. He was attracted to symphonic movie soundtracks, drawing inspiration from composers such as John Barry *(Out of Africa)*, Hans Zimmer *(Gladiator, The Last Samurai)*, John Williams *(Star*

Wars), Nobuo Uematsu *(Final Fantasy)*, and John Debney *(The Passion of The Christ)*. He composed his first piano piece when he was a teenager. Largely self-taught, he has composed and arranged tunes for choir and orchestra. His music for *a cappella* choir has been sung in France, the U.S.A., and the Ukraine. The Cardinal Singers gave the first performance of his *Libera me* in the United States during the 2013 New Music Festival.

Toru Takemitsu was a prolific Japanese composer known for writing music steeped in the Western tradition while fusing elements of Japanese music and culture. He was first exposed to Western music during a military conscription in 1944 which inspired him to later take up composition at the age of 16. He was primarily self-taught and attributed musical influences to Debussy and Messiaen. Takemitsu gained international acclaim for his *Requiem for Strings* (1957) and continued to establish a celebrated reputation for his orchestral and chamber music, including *November Steps* (1967) and *A Flock Descends into the Pentagonal Garden* (1977). He also wrote over 100 film scores, most notably *Dodes' ka-Den* (1996). Takemitsu was the recipient of numerous awards, including the Grawemeyer Award for Music Composition in 1994.

Alan Theisen (b. 4 October 1981) is professor of music at Mars Hill University where he is the coordinator of music theory and composition. He previously taught at the Jacobs School of Music at Indiana University (Bloomington) after receiving his Ph.D. in music theory and composition from Florida State University and degrees (B. - Music History & MM Music Theory) from the University of Southern Mississippi.

Theisen's compositions have been performed throughout the United States and Europe. His music, frequently commissioned by chamber and large ensembles, has been described by composer Dimitri Terzakis as being "the product of a unique talent." Commissioning organizations include the Argot Trio, A/B Duo, Force Majeure Quintet, Tromboteam!, Samford University, Trio Bel Canto, the Mana Quartet, Duo Fujin, members of the US Army bands, and the Asheville Community Band. Theisen's works combine an expressive melodic sensibility, a diverse harmonic language, and elaborate formal designs.

Theisen also specializes in the analysis & pedagogy of post-1900/contemporary classical music and has presented research on these topics at multiple national and regional music conferences. Theisen is Past President of the South Central Society for Music Theory, serves on the executive board of Music Theory Southeast as a Member-At-Large, and was recently appointed to the editorial board of the Journal of Music Theory Pedagogy (online division). He remains active as a saxophonist (classical recitals, wind ensembles, jazz bands, musical theater productions) and performed

in two World Saxophone Congresses (2000 & 2003).

Theisen has performed with the Asheville Jazz Orchestra, the Russ Wilson Orchestra, Rational Discourse (an Asheville-based progressive jazz-rock group), and has served as a musician for the Southern Appalachian Repertory Theatre and Asheville Community Theatre.

George Tsontakis (born Astoria, Queens, New York City, October 24, 1951) is an American-born composer and conductor of Greek descent.

Tsontakis studied composition with Hugo Weisgall and Roger Sessions at the Juilliard School from 1974 to 1978, and later with Franco Donatoni at the Accademia Nazionale di Santa Cecilia in Rome. His music has been performed and broadcast by major orchestras, chamber ensembles, and festivals throughout North and South America, Europe and Japan.

Tsontakis was honored with the "Academy Award" in 1995 from the American Academy of Arts and Letters and was the fourth recipient of the coveted Ives Living Fellowship, in 2007. Pianist Stephen Hough's recording of Tsontakis's *Ghost Variations* on Hyperion Records was nominated for a Grammy Award for Best Contemporary Classical Composition, and was the only classical recording among Time magazine's 1998 Top Ten Recordings. Tsontakis received the Berlin Prize from the American Academy in Berlin in 2002, and the University of Louisville Grawemeyer Award for Music Composition for his *Violin Concerto No. 2* in 2005.

Born in Rotterdam in the Netherlands, **Péter Louis van Dijk** settled in South Africa, where he has worked extensively as an orchestral and choral conductor and a teacher. As a composer he is internationally known for his operas, ballets, and choral works with orchestra. His music has been published in Germany, the UK, and the U.S.A., and has been performed and recorded across southern Africa and in Egypt, Europe, New Zealand, and North America. Dr. van Dijk has lectured at the University of Cape Town (composition and orchestration), the University of the Western Cape (recorder and education) and until recently was Senior Lecturer in Composition and Musicology at Rhodes University. As a conductor, he has conducted most major South African orchestras. In 1996 he conducted his *San Gloria* in Chicago with the Chicago Children's Choir and the CYSO. He currently assists his wife, Junita Lamprecht-Van Dijk, teaching post-graduate level choral conducting at the Nelson Mandela Metropolitan University in Port Elizabeth.

Alejandro Viñao (b. 1951) studied composition with the Russian composer Jacobo Ficher in Buenos Aires. In 1975 he moved to Britain where he continued his studies at the Royal College of Music and the City University in

London. He has been resident in Britain since then. In 1988 he was awarded a PhD. D. in composition at the City University.

Viñao has received a number of international prizes and awards including the *Golden Nica* Prix Ars Electronica (1992), 1st Prize at The International Rostrum at the Unesco World Music Council (1984) and many others. Viñao's music has been played and broadcast world-wide and has been featured in international festivals such as the Tanglewood Festival, the Warsaw Autumn Festival and the London PROMS.

He has received commissions from various performing groups and institutions around the world such as IRCAM and GRM in France, MIT in the USA and the BBC Symphony Orchestra.

Alejandro Viñao's music is characterised by the use of pulsed rhythmic structures to create large scale form, and by a melodic writing which -as in the case of much non-European music- develops through rhythm rather than harmony.

Matt Wetmore has composed works across a variety of media, from solo and chamber works to large ensembles and electronics. He earned his Bachelor's in Music Theory and Composition at East Carolina University studying under Ed Jacobs, Mark Taggart, Mark Richardson, and Marc Faris, and is currently in pursuit of his Master's in Music Composition at the University of Louisville, studying under Krzysztof Wołek. Learn more, listen to samples, and contact him directly at www.matt-wetmore.com.

Krzysztof Wolek is a composer, electronic music performer, concert organizer and teacher. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. His interdisciplinary/collaboration interests resulted in annual concerts organized under his supervision and in collaborative works with dancers and visual artists. Krzysztof graduated with a PhD in composition and computer music from the University of Chicago. He taught composition, electronic music and theory at the college level at the Academy of Music in Katowice, Poland, Columbia College Chicago and the University of Chicago. In August 2008, he began to work as an Assistant Professor of Music Composition and Director of Digital Composition Studies at the University of Louisville. Krzysztof serves on the jury of the Grawemeyer Award for Music Composition and is a Programming Committee Member of the Warsaw Autumn Festival. He lives in Louisville with his wife and fellow electro-acoustic/multi-media composer Allison Ogden, two kids and a wannabe plumber and full time drain inspector, the ever-loquacious cat Arya. He loves good company, outdoor sports, hiking and running.

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Italienisches Liederbuch
by Hugo Wolf

Arias and Barcarolles
by Leonard Bernstein

Chad Sloan, *baritone*
Jamie Van Eyck, *mezzo-soprano*
Jeffrey Peterson, *piano*
Bradley Bolen, *piano*

Faculty & Guest Artist Recital

Tuesday Evening
November 11, 2014
7:00 p.m.
Comstock Concert Hall

PROGRAM

Selections from *Italienisches Liederbuch* (1891/1896)
Music by Hugo Wolf (1860-1903)
Text: Paul Heyse's translation of Italian folk poetry

Book 1
1. Auch kleine Dinge
2. Mir ward gesagt
3. Ihr seid die Allerschönste
4. Gesegnet sei, durch den die Welt entstund
5. Wer rief dich denn?
6. Der Mond hat eine schwere Klag' erhoben
7. Nun laß uns Frieden schliessen
8. Wie lange schon war immer mein Verlangen
9. Nein, junger Herr!
10. Hoffärtig seid Ihr, schönes Kind
11. Geselle, woll'n wir uns in Kutten hüllen
12. Mein Liebster ist so klein

Book 2
13. Ihr jungen Leute
14. Und willst du deinen Liebsten sterben sehen
15. Heb' auf dein blondes Haupt
16. Wir haben beide lange Zeit geschwiegen
17. Ein Ständchen Euch zu bringen
18. Ich esse nun mein Brot nicht trocken mehr
19. Mein Liebster hat zu Tische mich geladen
20. Schon streckt' ich aus im Bett

Book 3
21. Sterb' ich, so hüllt in Blumen meine Glieder
22. O wär dein Haus durchsichtig wie ein Glas
23. Nicht länger kann ich singen
24. Schweig' einmal still
25. Verschling' der Abgrund meines Liebsten Hütte
26. Ich hab' in Penna einen Liebsten wohnen

BRIEF INTERMISSION

Selections from: *Arias and Barcarolles* (1988)
Music and text by Leonard Bernstein (1918-1990)

1. Prelude
2. Love Duet
3. The Love of My Life
4. Greeting
5. Mr. and Mrs. Webb Say Goodnight
6. Nachspiel

ARTIST BIOGRAPHIES

Mezzo Soprano **Jamie Van Eyck** has performed with leading opera companies throughout the United States, including the Santa Fe Opera, Boston Lyric Opera, Opera Theater of St. Louis, Wolf Trap Opera, Arizona Opera, Madison Opera, and Utah Opera. An avid performer of contemporary music, she has premiered works by composers George Crumb, Ned Rorem, and Elliott Carter. Ms. Van Eyck has given recitals for the Bard SummerScape Festival, Dallas Museum of Art, Wolf Trap Opera, Ojai Music Festival, Princeton Festival, and the Five Boroughs Music Festival. Concert appearances include performances with the Los Angeles Philharmonic, Boston Symphony Orchestra, Pacific Symphony, Utah Symphony, Phoenix Symphony, Colorado Symphony, and the Tanglewood Music Festival. Ms. Van Eyck is a recording artist for Bridge Records of New York. She is also featured on commercial recordings for Centaur Records and Albany Records. The American Symphony has released recordings of her performances of Beethoven's *Symphony No. 9* and Mahler's *Symphony No.* 2. This season, she performs Ruggiero in *Alcina* (New York City) and Dido in *Dido and Aeneas* (Los Angeles). She makes her role and company debut singing Hansel in *Hansel and Gretel* with the Alabama Symphony.

Dr. Van Eyck earned the doctorate in Vocal Performance from the University of Wisconsin-Madison, where she was a recipient of the Paul Collins Fellowship for excellence in performance, as well as a Mellon Foundation Fellowship in support of her doctoral dissertation.

Chad Sloan, baritone, recently joined the faculty at the University of Louisville. He has sung with Kentucky Opera, Louisville Choral Arts Society, Dayton Opera, Tanglewood Music Center, Anchorage Opera, New York City Opera, Wolf Trap Opera, Santa Fe Opera, Atlanta Ballet, Atlanta Opera, Aspen Opera Theater, and Tacoma Opera. Most recently he was heard in recitals with Ensemble for the Romantic Century, as a soloist in Britten's *War Requiem* with Lawrence University, as a soloist in The Juilliard School's concert celebrating the life and work of Elliott Carter, Willy in Lee Hoiby's *This is the Rill Speaking* with Opera Memphis and featured along side eighth blackbird in University of Chicago's CONTEMPO series. Upcoming projects include *Carmina Burana* with Lexington Philharmonic, a return to the CONTEMPO series with eighth blackbird at University of Chicago and performances of Papageno in Arizona Opera's production of *Die Zauberflöte.*

Pianist and coach **Jeffrey Peterson** has appeared in recitals and master classes on five continents, with such important operatic artists as Martina Arroyo, James King, and Teresa Kubiak, in venues as far-reaching as Hoam Hall in Seoul, the Marian Anderson Festival and Competition, and Manaus, Brazil. He has appeared at art song festivals in Cleveland and Delaware, and the Blossom Festival, and been part of cultural exchange cruises to Greece, Turkey, and South America. His performances have been broadcast on public radio stations in Ohio, Indiana, Illinois, and New Mexico, as well as on WFMT in Chicago.

Dr. Peterson earned the doctorate in Vocal Coaching and Accompanying at the University of Illinois, where he was the assistant to renowned pianist and coach John Wustman. He was also a recipient of the Nancy Kennedy Wustman Award in Vocal Coaching. He has taught at Indiana University, the University of Illinois,

the University of Akron, and most recently served on the Opera Studies Faculty at Northwestern University for five years. Dr. Peterson is currently in charge of Music in the Marche, a summer vocal program in Mondavio, Italy, which he founded and for which he is also artistic director.

Dr. Bradley Cordell Bolen began teaching at Baylor in 2000, after receiving a Bachelor of Music in piano performance from the University of Texas at Arlington in 1985 and Master of Music and DMA degrees from The University of Texas at Austin in 1989 and 2000. His principal teachers have included David Stokan and Nancy Burton Garrett. He has coached with Anton Nel, Martin Canin, Menahem Pressler, and Claude Frank. As a University of Texas Fellow, he designed and marketed a series of highly successful lecture courses for general concert audiences. Dr. Bolen has won top prizes in many piano competitions, including the Eastfield Festival for Twentieth-Century Music, the Fort Worth Symphony Concerto Competition, and the Arlington Fine Arts League Competition. In 1993 Dr. Bolen was one of five pianists, chosen internationally, to receive a fellowship to the Hartt School of Music in Hartford, Connecticut, where he studied under the guidance of renowned pianist Claude Frank.

Dr. Bolen is an active performer, both as a soloist and accompanist, and has concertized throughout the United States, Mexico, and in Europe, where he served as summer faculty for the Austrian-American Mozart Academy in Salzburg, Austria.

Dr. Bolen is also an active adjudicator for events throughout the United States. In addition, he has arranged and recorded music for film, including Touchstone Pictures The War at Home. Dr. Bolen has been a Steinway Artist since January 2014.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Alberto Abril, *guitar*

(Student of Stephen Mattingly)

with

Hannah Parker, *piano*

Graduate Recital

This recital is presented in partial fulfillment of the Master of Music degree.

Wednesday Evening
November 12, 2014
8:30 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

PROGRAM

Sonatina for guitar, Op. 52 — Lennox Berkeley (1903-1989)
- I. Allegretto
- II. Lento
- III. Allegro non troppo

Valses Poeticos, Op. 10 — Enrique Granados (1867-1916)
- I. Vivace molto
- II. Melodioso
- III. Tempo de Valse noble
- IV. Tempo de Valse lente
- V. Allegro umoristico
- VI. Allegretto
- VII. Quasi ad libitum
- VIII. Presto
- IX. Melodioso

INTERMISSION

Concerto pour guitare & petit orchestre — Heitor Villa-Lobos (1887-1959)
- I. Allegro preciso
- II. Andantino e Andante
- III. Allegro non troppo

El Tambor de la Agonía — Emiliano Pardo-Tristán

from Sonatina, Op. 52 — F. Moreno Torroba (1891-1982)
- I. Allegretto

PROGRAM NOTES

Sonatina for guitar, Op. 52 (1957) **Lennox Berkeley**

Berkeley worked in close association with performers he admired, and his collaboration with Julian Bream, who commissioned the Sonatina, also yielded the *Songs of the Half-Light*, Op. 65 (1964) for Bream with Peter Pears and the *Guitar Concerto*, Op. 88 (1974).

The Sonatina for guitar features three movements in traditional form but filled with surprises in its harmonic and rhythmic aspects. The first movement is in traditional sonata form where the listener can identify a clear exposition, development and recapitulation of the melodic material. The second movement is slow and based on a neighboring tone motif while the middle section features a passacaglia like bass line that will eventually go back to the original four note neighbor tone figure. The last movement is in a not-so-strict rondo form which features melodic material coming back after contrasting ideas.

Valses Poeticos, Op. 10 **Enrique Granados**

Enrique Granados belongs to a trio of Nationalist Spanish composers, along with Isaac Albéniz and Manuel de Falla, living at the turn of the 19th to 20th century. Granados left no music for guitar, although his piano works have become a popular source of arrangements. *Valses Poeticos* (Poetic Waltzes) is a collection of beautiful and elegant waltzes suitable to the Viennese salon. A flashy introduction leads to the haunting beauty of the first waltz. After exploring a wide range of moods and tempos in the subsequent waltzes, the first waltz returns- or rather seems to bloom out of the previous material. The suites begins in the Key of A major and travels through the minor mode, F major, D minor and major, B-flat major and minor, F# minor and back to the original key of A major.

Concerto pour guitare & petit orchestre **Heitor Villa-Lobos**

Heitor Villa-Lobos is regarded as Brazil's most important composer of the 20th century. He received little orthodox musical instruction, but was a performer of skill on cello and guitar. His compositional idiom stems from intimate knowledge of Brazilian folk/popular music; his compositions are full of pseudo-folklore melodies of his own creation. As a young man Villa-Lobos explored original forms with a Brazilian flavor. At the age of 57, following enormous success in the United States, he returned to traditional compositional forms, often employing a virtuoso style, particularly in the concertos for solo instruments and orchestra.

His *Concerto for Guitar*, written for the legendary guitarist Andrés Segovia, was scored for chamber orchestra consisting of flute, oboe, clarinet, bassoon, horn, trombone, and strings. Segovia premiered the work in 1956 with the Houston Symphony Orchestra conducted by Villa-Lobos. The three movements and cadenza feature beautiful melodic lines and syncopated Brazilian folk rhythms that trade between the orchestra and the instrumentalist. Villa-Lobos wrote the cadenza after finishing the first draft of the concerto.

El Tambor de la Agonía (The Drum of Agony) **Emiliano Pardo-Tristan**

Emiliano Pardo-Tristan is a Panamanian composer, instructor of theory and composition at Temple University in Philadelphia and director of the Panama International Guitar Festival. He has collaborated with different orchestras, chamber and guitar ensembles throughout the world.

Pardo-Tristan wrote this piece based on a Panamanian folk tune called *El tambor de la Alegría* (The drum of happiness) which is an upbeat tune in a major tonality used for singing and dancing. After the United States invaded Panama in 1989 there were many innocent deaths due to the bombing of the old city and the violence and chaos on the streets. This inspired Emiliano to write *El Tambor de la Agonía*. The material of the original folk tune is transformed by shifting the melody to a minor tonality with use of 20th century guitar idioms in the harmonies and extended techniques. The piece is divided into small sections that are titled: "Nostalgia of the drum", "Anguish of the drum", "Song and dance of the drum", "Puzzling of the drum", "Fugue of the drum" and "Agony and death of the drum".

Sonatina, Op. 52 **Federico Moreno Torroba**

Federico Moreno Torroba was a Spanish composer who wrote many great works for the classical guitar. In 1918 Torroba met Andrés Segovia at the premiere of his tone poem *La ajorca de oro* and they soon became friends. According to Segovia, this was the first time that a composer wrote for the instrument without being a guitarist himself.

Sonatina is dedicated to Andrés Segovia and features a marked Spanish flavor due to the use of melodic and harmonic materials. The piece is written in a condensed sonata form, lyrical and energetic, with prominent Phrygian progressions.

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University of Louisville
School of Music

Cello Studio Recital
Assisted by
Debbie Dierks, Piano

November 12, 2014
Bird Hall
7:00 p.m.

Program

Sonata in D minor, Op. 40
Allegro ma non troppo
Dimitri Shostakovich
(1906-1975)

Anna Patterson, cello

Concerto in C Major
Moderato
F.J Haydn
(1732-1809)

Harrison Reed, cello

Prelude
Jeremy Beck
(b.1960)

Nick Weiner, cello

Sonata in C Major,
Rondo grazioso
J.B. Bréval
(1755-1825)

Kelsey Norris, cello

Suite No. 3 in C Major, BWV 1009
Prelude
J.S. Bach
(1685-1770)

Grace Kim, cello

Le Cygne (The Swan)
Camille Saint-Saëns
(1835-1921)

Ian Schroeder, cello

Spinning Song, Op. 55
David Popper
(1843-1913)

Jared Murray, cello
Paige Harpring, piano

Pause

Concerto in C Major
Adagio

F.J Haydn
(1732-1809)

Jozi Uebelhoer, cello

Sonata in G Minor
Präludium
Courante

Henry Eccles
(1670-1742)

Jessica Harper, ceilo

Vocalise, Op. 34, No. 14

Sergei Rachmaninov
(1873-1943)

Briana Browne, cello

Elegy, Op. 24

Gabriel Faure
(1845-1924)

Kayla Johnson, cello

Fantasy Pieces, Op. 73
Zart und mit Ausdruck

Robert Schumann
(1810-1856)

Hannah Soren, cello

Concerto No. 2 in D Major
Adagio

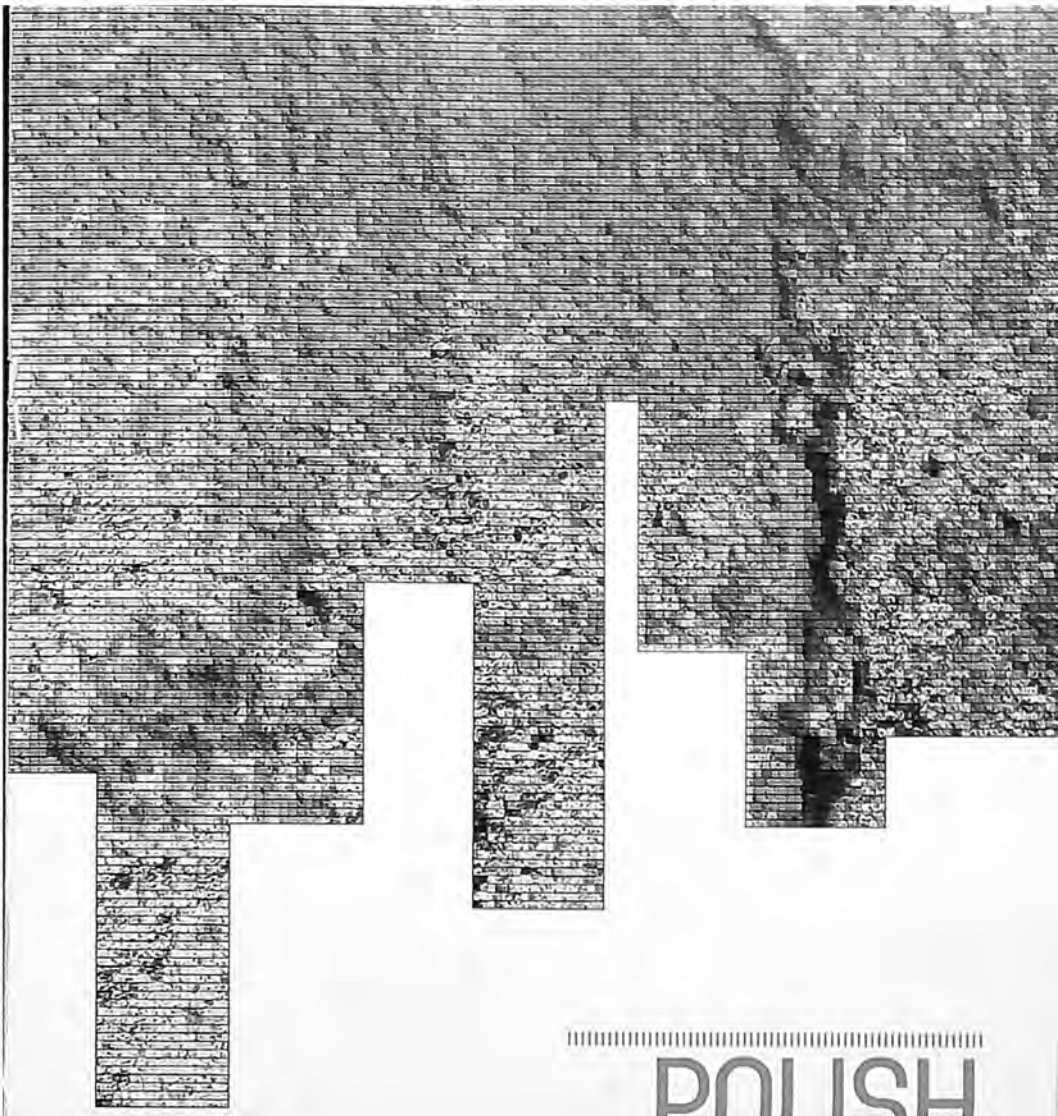
J.B. Bréval

Kyle McKay, cello

Concerto No. 1 in A Minor, Opus 33
Allegretto con moto
Allegro non troppo

Camille Saint-Saëns

Emily Allen, cello



POLISH MUSIC

THE OPEN BORDERS GENERATION

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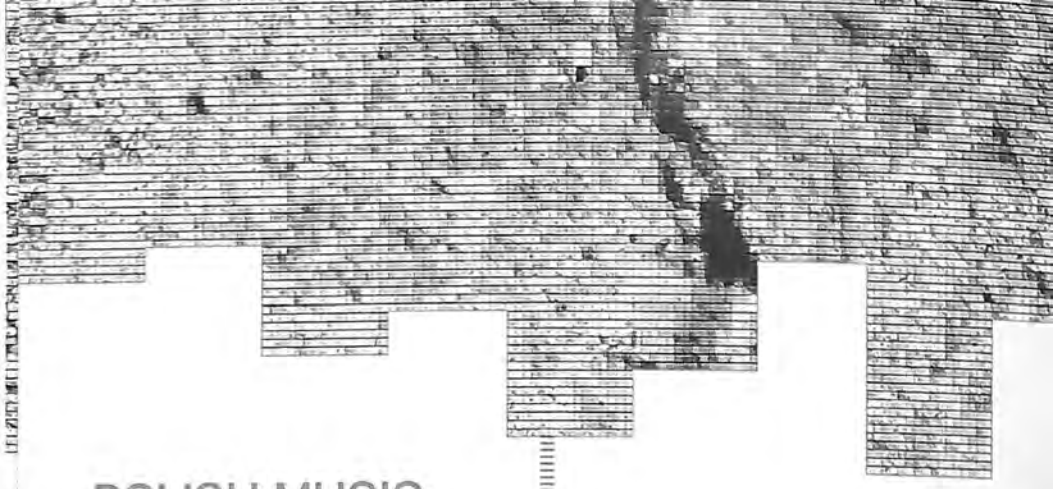


POLISH MUSIC:
THE OPEN BORDERS GENERATION

AGATA ZUBEL | SOPRANO |
MALGORZATA WALENTYNOWICZ | PIANO |
ILLINOIS MODERN ENSEMBLE
STEPHEN ANDREW TAYLOR | CONDUCTOR |

PROGRAM:

Pawel Hendrich – ***Emergon αβ***
for large ensemble and electronics

Agata Zubel – ***Not I***
for soprano, ensemble and electronics

BREAK

Ewa Trebacz – ***Minotaur***
for horn and electronics

Cezary Duchnowski – ***1 5 1, 2 4 2, 3 3 3***
for violin, cello and electronics

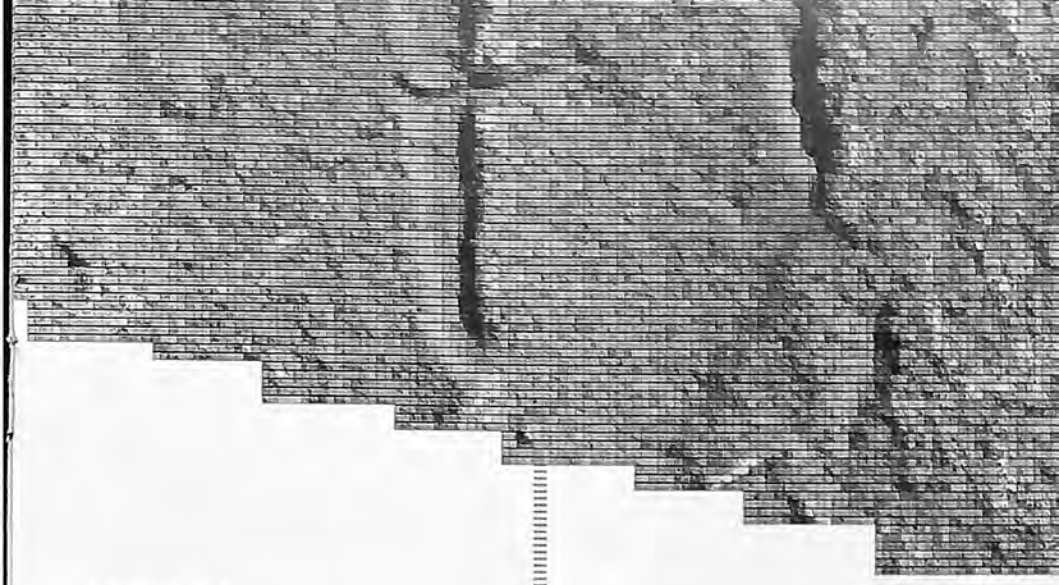
Krzysztof Wolek – ***Motions, Stases***
for piano and large ensemble

CONCERT DATES:

Wednesday, November 12, 7:30pm
University of Illinois
at Urbana-Champaign,
Krannert Center for the Performing Arts
Tryon Festival Theatre
500 S Goodwin Ave
Urbana, IL 61801
tel. (217) 333-6280

Friday, November 14, 8:00pm
University of Louisville, School of Music
Margaret Comstock Concert Hall
Louisville, KY 40292
tel. (502) 852-6907

Sunday, November 16, 8:30pm
Frequency Series
Constellation
3111 N Western Ave
Chicago, IL 60618



WORD OF NTRODUCTION

Polish and American musicians join forces to present music by a selection of Polish composers born in the 1970s. This generation of artists can be called the Open Borders Generation –the first generation of artists to live their entire professional lives following the end of Communism in 1989. Poland's newly open borders allowed these young musicians to continue their education abroad, broadening their experiences and exposing them to a large multidimensional range of musical cultures. Access to new technology allowed for experimentation with new aesthetics and new mediums. This is why the music of this newest generation of Polish composers is characterized by a multitude of individual musical languages, the courage to speak in one's own voice, a consciousness of creating an independent aesthetic and an awareness of the advantages and risks of their artistic choices.

Although the November concerts will showcase only a small number of artists selected from dozens of equally talented composers born in the 1970s and currently active in the Polish contemporary music scene, the high quality and varied landscape of their work demonstrates how changes in the political and social environment can bring about a creative transformation and greater individualism in art. The concert will provide a fascinating insight into the artistic and creative potential of a generation of composers who will shape the future of the Polish and international contemporary music scene in the coming decades. ■

PAWEL HENDRICH

EMERGON αβ

for chamber orchestra and electronics (2011)

Pawel Hendrich (born in 1979 in Wroclaw, Poland) studied composition with Grazyna Pstrokonska-Nawratil at the Music Academy in Wroclaw, and continued his studies under York Holler at the Hochschule fur Musik in Cologne. He has won several awards and scholarships. In 2007 he won a space on a four-year composition program run by the European Krzysztof Penderecki Music Centre. The works of Pawel Hendrich have been performed at such festivals as Warsaw Autumn, Musica Polonica Nova, Musica Electronica Nova in Wroclaw, and Susa Festival in Næstved (Denmark). He has been commissioned by Deutschlandfunk, Ensemble Modern, Warsaw Autumn Festival, The Municipality of Wroclaw, and ZAiKS Polish Authors' Association, among others. For several years now, he has been composing in the Max/MSP environment and performing live electroacoustic music. Hendrich is a member of the Nodion group along with Elzbieta Wolenska and Michal Sicinski.

Emergon αβ

The word *emergere* in Latin means "to emerge." "to arise," "to appear." In a composition, individual sounds, as well as whole groups of sounds, may "emerge." Specific articulation means that they may also gradually arise, slowly modulating the sound material of a composition. This slow emergence also concerns the higher level of organization of form. The title has associations with yet another concept, that of emergence. Emergence is a phenomenon described by the natural sciences as early as the 1920s and 1930s. It refers to a particular property of systems in which the properties of the system as a whole cannot be deduced from the properties of its parts examined individually. In other words, when a system evolves and moves to another level of organization, it acquires new properties which do not result from the combination of the properties of the system's individual elements (for example, the physical properties of the individual elements of air do not indicate that their mixture will enable sound waves to travel). In a composition based on the phenomenon of emergence, the superimposition of additional layers creates new sound qualities which do not result from hearing them separately. Hence the concept of creating, at a global level of the composition, two layers, α and β, which sound differently alone than how they sound combined. Layer α – Emergon α– is intended to be an acoustic composition. The ensemble performs a fully autonomous composition based on the principles described above. Layer β—Emergon β—is composed using electroacoustic means. To this end, software was written to transform the previously-used algorithms and build the score of layer α in real time. The use of more-or-less analogous compositional techniques unites the two layers, α and β, while the use of a different performance apparatus clearly separates the one from the other. In accordance with the title's etymology as well as the conception of the piece, these layers penetrate each other, and the "emergence" of the title concerns the micro-, macro- and meta-forms. The concept of emergence has proved relevant mainly in the natural sciences, but its influence can also be seen in the humanities (philosophy) and the social sciences (sociology, economics). The use of ideas fundamental to this phenomenon makes *Emergon α β* part of the "art and science" trend—a creative attitude with the aim of commenting on science through art. The piece was commissioned by the 54th Warsaw Autumn International Festival of Contemporary Music.

Pawel Hendrich

AGATA ZUBEL

NOT I

for soprano, flute, clarinet, violin, cello, piano, percussion and electronics (2010)

Agata Zubel (born in 1978 in Wroclaw, Poland) is an award-winning composer and vocalist. She graduated with honors from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004 she received her PhD in music. She has performed at prestigious venues and festivals of contemporary music around the world. Her repertoire is broad, ranging from Caccini and Vivaldi to works by Berg, Copland, Schnittke, Schoenberg and Sciarrino as well as contemporary Polish composers. She has received numerous awards for her compositions, including the top award at the 60th UNESCO International Composers' Rostrum in May 2013

for *Not I*, which also received the "Polonica Nova" prize in 2014. She works with such distinguished ensembles as the Klangforum Wien, the London Sinfonietta, the Seattle Chamber Players and others. She received commissions from Deutsche Welle, the Wratislavia Cantans Festival, Sacrum Profanum Festival in Krakow and the Ultraschall Festival in Berlin, among others.

Not I

am_I_to_start_speak-ing? [...] these_are _thou-sands_of_words [...] as_in_a_play, or_the_thea-ter, but_near-ly_no_time_for _ges-ture [...] these_are_thou-sands [...] these_are_thou-sands_of_words [...] near-ly _like_ thea-ter_is_to_start_play-ing [...] out

EWA TREBACZ

MINOTAUR

for horn and electronics (2005 rev 2011)
Jancie Phillipus, horn

Ewa Trebacz (born in 1973 in Krakow, Poland) is a Polish-American composer and media artist living in Seattle. Her works range from purely instrumental solo, chamber, and symphonic compositions, to compositions combining computer-generated sounds with live performance, to soundtracks for animated films, to experimental stereoscopic video. She received her PhD from the University of Washington Center for Digital Arts and Experimental Media (DXARTS), where she studied computer music with Richard Karpen and Juan Pampin, and experimental video with Shawn Brixey. In Poland she studied composition with Boguslaw Schaeffer. Her works have been presented, performed or broadcast in over 30 countries on four continents. She has received commissions from the Klangspuren Festival in Austria and the Warsaw Autumn Festival. In 2009, her work *things lost things invisible* for ambisonic space and orchestra was recognized by the 56th UNESCO International Rostrum of Composers in Paris. Trebacz's recent projects are based on the idea of the separation and manipulation of spatial cues, both visual and sonic, in order to create a continuum between synthetic and live sources and to challenge the borders of perception.

Minotaur

The electronic layer was realized in ambisonics by Ewa Trębacz at the Center for Digital Arts and Experimental Media (DXARTS), University of Washington, Seattle.

Minotaur was created in a way similar to film production, with a series of recording sessions with Seattle-based horn player Josiah Boothby. Josiah and I visited several indoor and outdoor spaces throughout Washington state, including the eastern slopes of the Cascade Mountains and St. James Cathedral in Seattle. Josiah improvised short sequences of horn sounds, and I recorded them with surround-sound microphones. We listened to the responses of these spaces and looked for the most acoustically interesting paths. Later I processed this original material and combined it into the final sequence of soundscapes.

This maze of pre-recorded soundscapes, together with live horn performance, will tells the story of a mythical creature, trapped in the Labyrinth of Crete. In mythology, the Minotaur haunts the Labyrinth, stalking all who dare enter. The walls within the Labyrinth twist and turn, while the Minotaur remains unseen. The only clues to its location are the sounds of its cry echoing from all around.

Ewa Trebacz

CEZARY DUCHNOWSKI

151,242,333

for violin, cello and electronics (2011)
violin, Chukyung Park; cello, Su Yuon Lee

Cezary Duchnowski (born in 1971 in Elblag, Poland) is a composer, pianist, performer and lecturer. He studied composition with Leszek Wislocki at the Music Academy in Wroclaw, where he now teaches computer music. He was one of the founders of the Computer Music Studio at the academy. His focus

is on electroacoustic and improvised music. He and Agata Zubel create music for voice and computer as the ElettroVoce Duo. Along with Pawel Hendrich and Slawomir Kupczak, they founded Phonos ek Mechanes, which creates 'human electronics': computers controlled by acoustic instruments. He is also a co-founder with Marcin Rupocinski of the interdisciplinary Morphai group. His compositions have been featured at many festivals, including Bourges, Warsaw Autumn, and Musica Polonica Nova, and performed by musicians and ensembles such as the Hilliard Ensemble, AUKSO, and the Tech-No Orchestra. His *Monad 3* for voice, piano and computer (2003) received First Prize at the 10th International Rostrum of Electroacoustic Music in Rome in May 2004. In 2005 he and Agata Zubel received the Special Award at the Gaudeamus International Contemporary Music Interpreters Competition in Amsterdam.

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This work uses special tools for algorithmic composition created by the composer in max/msp. These tools helped to prepare an original pitch and rhythm system for this composition. The main rules are derived from the three lists of numbers included in the title. In this way there are 32 modes in the composition. They are presented with an assigned expression in short movements. I have found that in this context mathematics is a most poetic and abstract inspiration for composition. Music is emotive when it is devoid of non-musical contents.

Cezary Duchnowski

KRZYSZTOF WOLEK

MOTIONS, STASES

(2012 rev 2014)
for piano and large ensemble

Krzysztof Wolek (born in 1976 in Bytom, Poland) is a composer, electronic music performer, educator and concert organizer. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. Krzysztof

Wolek studied at the Music Academy in Katowice under Edward Boguslawski, continued his studies in The Hague with Louis Andriessen, and graduated with a PhD in composition and computer music from the University of Chicago. His work has been performed throughout Europe, Asia and the United States, winning a number of awards, including 1st Prize in the International Competition of Electroacoustic Music in Bourges, for *Mobile Variations*, 2nd Prize in the American Society of Composers, Authors and Publishers' Composers' Competition, for *Eppur si muove*, and an Al Smith Individual Artist Fellowship from the Kentucky Arts Council. Wolek serves on the jury of the Grawemeyer Award for Music Composition, and the Programming Committee of the Warsaw Autumn Festival, and directs the University of Louisville New Music Festival.

Motions, Stases

Motions, Stases is a piano concerto, of sorts. The piece was composed for Malgorzata Walentynowicz and Orkiestra Muzyki Nowej, conducted by Szymon Bywalec. The main idea of the piece is to manipulate listeners' perception of time through the exploration of two musical states: a static state with a minimal amount of motion, and an active state based on a directional musical process. The piece was commissioned by and premiered at the Brand New Music Festival in Katowice, Poland. Tonight's performance of *Motions, Stases* is a premiere of the 2014 revision of the piece. The piece is dedicated to my wife Allison Ogden.

MALGORZATA WALENTYNOWICZ

Malgorzata Walentynowicz (born in 1979 in Gdansk, Poland) studied piano at the Music Academy in Gdansk with Bogdan Czapiewski and at the Hochschule for Music and Theatre in Hannover with Gerd Zitterbart, then earned a Masters in New Music under Nicholas Hodges atthe Hochschule for Music and Drama in Stuttgart. She won 1st Prize at the 37th Gaudeamus Interpreters' Competition in Amsterdam (2009) and the Yvar Mikhashoff Trust for New Music Competition in Buffalo, New York (2010). She has collaborated with composers such as Wolfgang Rihm, Chaya Czernowin, and Zygmunt Krauze. She has appeared as a soloist with the Warsaw Philharmonic Orchestra, Sinfonia Iuventus, and the New Music Orchestra. Walentynowicz has recorded with Bolt Records, DUX, Deutschlandfunk, WDR, MDR, and Polish Radio. She has also performed chamber repertoire with the German contemporary bass-baritone Frank Worner and with chamber music ensembles such as Ensemble Garage Koln, LUX:NM Berlin, Thurmchen Ensemble Koln, Ensemble Linea Strasburg, Ensemble Adapter Berlin, and Ensemble Proto.

STEPHEN ANDREW TAYLOR

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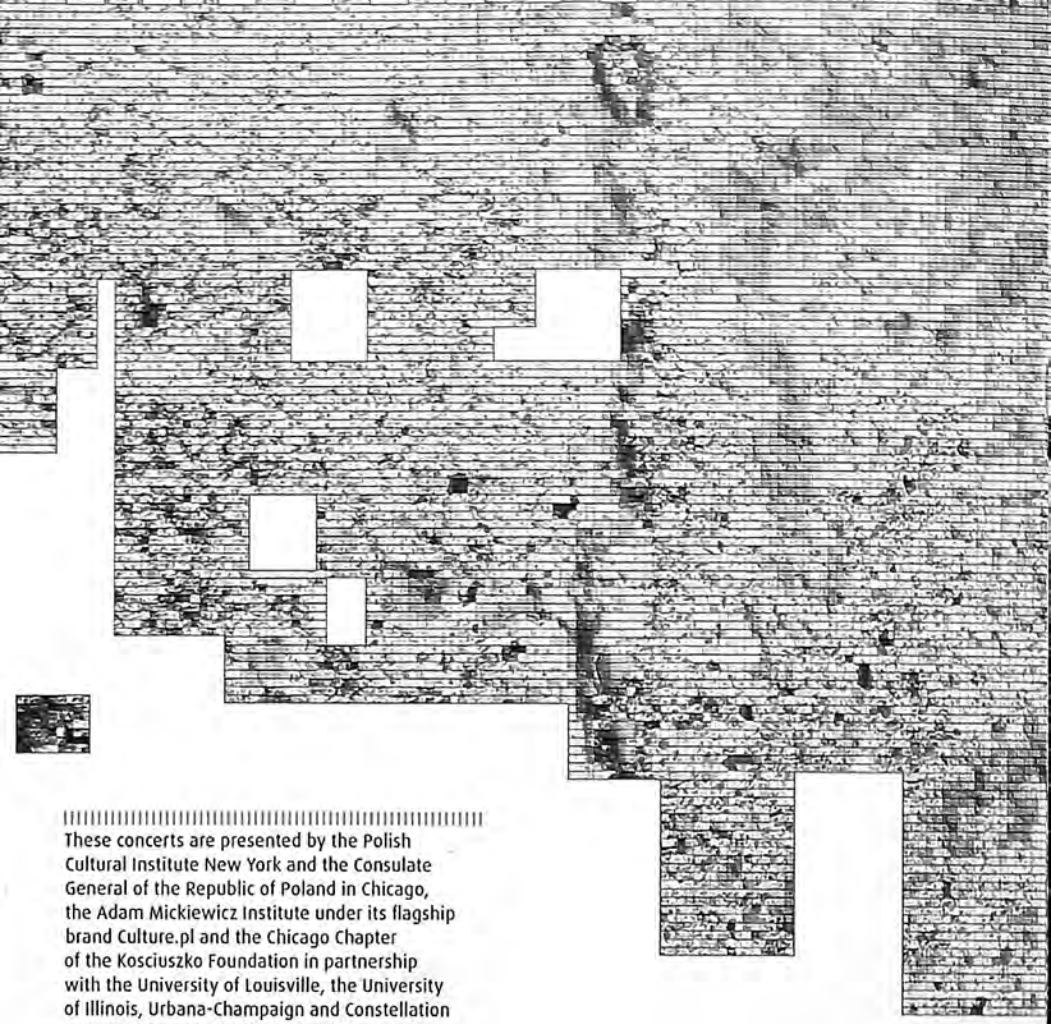
Roster:

ERIN HAPPENNY | FLUTE |
DONGSEOK YU | OBOE |
JIYEON CHOI | CLARINET |
DANIEL CHAIR | CLARINET |
ELLIOT COBB | BASSOON |
JANCIE PHILIPPUS | HORN |
KEVEN LEWIS | TRUMPET |
M.O. ABBOTT | TROMBONE |
MICHAEL MINARCEK | PERCUSSION |
VICTOR PONS ALFONSO | PERCUSSION |
TOMOKO ONO | PIANO |
ANN MCLAUGHLIN | HARP |
CHUKYUNG PARK | VIOLIN |
ERIKA ZELADA | VIOLIN |
ELIZABETH TROWER | VIOLA |
SU YUON LEE | CELLO |
GUILHERME EHRAT ZILS | DOUBLEBASS |



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Agata Zubel, photo by Barbara Czartoryska
Krzysztof Wolek, photo by Krzysztof Chrobak
Paweł Hendrich, courtesy of the composer
Cezary Duchnowski, photo by Tomasz Kulak
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Małgorzata Walentynowicz, photo by Agata Zięba
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Program Design: Arkadiusz Kowal

Consulate General of the Republic of Poland in Chicago

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POLISH CULTURAL INSTITUTE NEW YORK

UNIVERSITY OF LOUISVILLE. SCHOOL OF MUSIC

School of Music University of Illinois

Constellation

CLASSICAL 90.5

SOM
2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, November 13, 2014
3:00 p.m.
Bird Recital Hall

CONVOCATION

PROGRAM

Fantasy in A Minor — G.P. Telemann (1681-1767)
III. Adagio
IV. Allegro

Jessica Menser, *flute*
(student of Kathleen Karr)

Suite No. 2 — J. S. Bach (1685-1750)
I. Prelude

Katie Saylor, *bassoon*
(student of Matthew Karr)

Cello Suite No. 6 in D Major, BWV 1012 — J. S. Bach (1685-1750)
V. Gavotte I
VI. Gavotte II

Ray Powell, *guitar*
(student of Stephen Matthingly)

Segoviana — Darius Milhaud (1892-1974)

Timothy Blunk, *guitar*
(student of Stephen Mattingly)

Duet for Cello and Bass in D Major — Gioachino Rossini (1792-1868)
II. Andante Molto
III. Allegro

Jared Murray, *cello*
(coached by Sidney King)
Ian Elmore, *bass*

Etudes Modernes No. 1 — Paul Jeanjean (1874-1928)

Alex Enyart, *clarinet*
(student of Matthew Nelson)

Threeway — Donald Martino (1931-2005)

Kris Bachman, *clarinet*
(coached by Frederick Speck, New Music Ensemble)
Frederick C. Speck, *cello*
Alex Hamilton, *vibraphone*

SOM
2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

Thursday, November 13, 2014
3:00 p.m.
Comstock Concert Hall

CONVOCATION

PROGRAM

Balafon (1996) — Christian Lauba (b. 1952)

Davis Hale, *alto saxophone*
(student of Adam McCord)

Concertino da Camera — Jacques Ibert (1890-1962)
I. Allegro con moto

Brian Herald, *alto saxophone*
(student of Adam McCord)
Ethan James McCollum, *piano*

Sonata, Op. 29 — Robert Muczynski (1929-2010)
I. Andante Maestoso

Megan Campbell, *alto saxophone*
(student of Adam McCord)
John Combs, *piano*

The Cat and The Mouse, 1920 — Aaron Copland (1900-1990)

Joe Kohake, *piano*
(student of Naomi Oliphant)

Etude de Sonorite No. 2 — Francois Morel (b. 1926)

John Combs, *piano*
(student of Naomi Oliphant)

Concerto for Euphonium — Joseph Horovitz
II. Lento — (b. 1926)

Jared Anderson, *euphonium*
(student of Clinton McCanless)
Pat Walton, *piano*

Montreux — H. Pascoal
arr. by Jaques Morelenbaum

Cantique de Jean Racine — Gabriel Faure

Brytner Evangelista, *conductor*
(student of Randi Bolding)
Sarah Tubbesing, Emily Yocum & Jody McCaffery, *soprano*
Maria Miller, Megan Durham & Hyunjin Kwak, *alto*
Dylon Crain, Clay Edwards & Kristopher Anderson, *tenor*
Kyle Kyng, Ethan McCollum & Matt Pennington, *bass*
Elliot Eckel, *piano*

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2014
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Double Bass Studio Recital
University of Louisville School of Music
Bird Recital Hall
Thursday, November 13, 2014 7:00 PM

Assisted by Adrienne Fontenot, Piano

Program

Sonatina — Ludwig van Beethoven (1770-1827)

Veronica Palensky, Double Bass

Sonata in E Minor — Benedetto Marcello (1686-1739)
- Adagio
- Allegro
- Largo

Jessie Geho, Double Bass

Grand Hotel — Claude Henry Joubert (b. 1951)

Pauline Ottaviano, Double Bass

Sonata in G Major — Willem de Fesch (1687-1761)
- Prelude: Largo
- Allemande: Allegro
- Sarabande: Largo

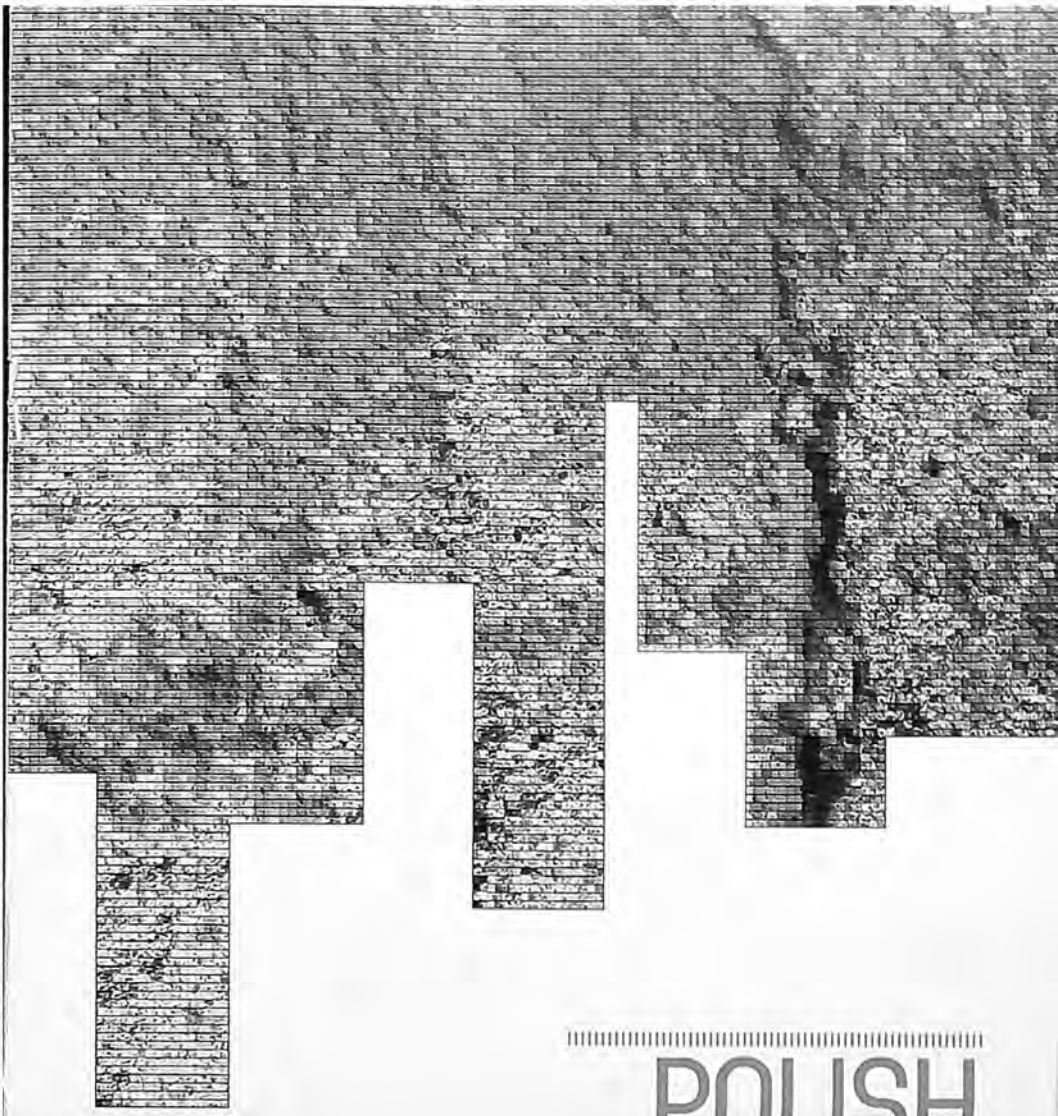
Liam Fisk, Double Bass

Sonata in A Minor — Georg Philipp Telemann (1681-1767)
- Largo
- Allegro
- Soave
- Allegro

Wes Jones, Double Bass

Carmen Fantasy — Frank Proto (b. 1941)
- Prelude
- Aragonaise
- Nocturne- Micaela's Aria

Ian Elmore, Double Bass



POLISH MUSIC

THE OPEN BORDERS GENERATION

SOM
2014
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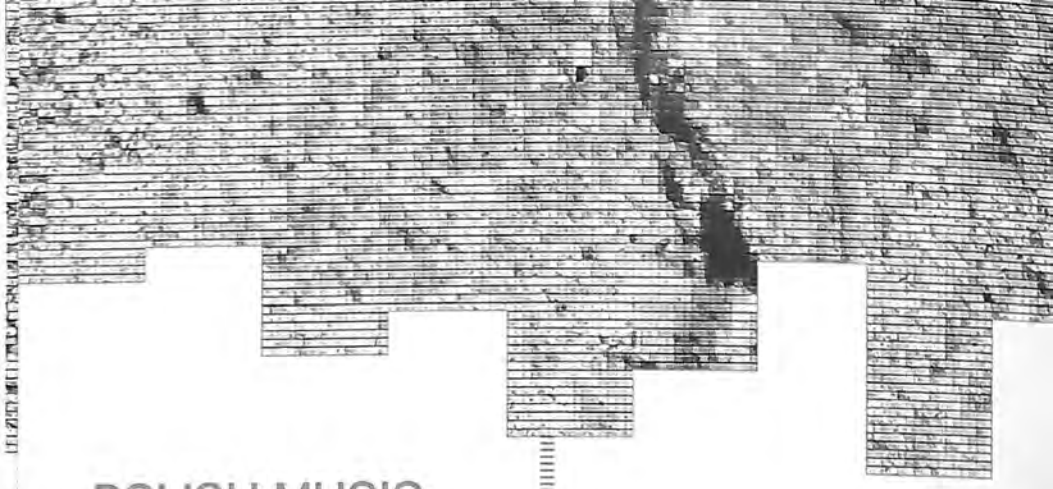


POLISH MUSIC:
THE OPEN BORDERS GENERATION

AGATA ZUBEL | SOPRANO |
MALGORZATA WALENTYNOWICZ | PIANO |
ILLINOIS MODERN ENSEMBLE
STEPHEN ANDREW TAYLOR | CONDUCTOR |

PROGRAM:

Pawel Hendrich – ***Emergon αβ***
for large ensemble and electronics

Agata Zubel – ***Not I***
for soprano, ensemble and electronics

BREAK

Ewa Trebacz – ***Minotaur***
for horn and electronics

Cezary Duchnowski – ***1 5 1, 2 4 2, 3 3 3***
for violin, cello and electronics

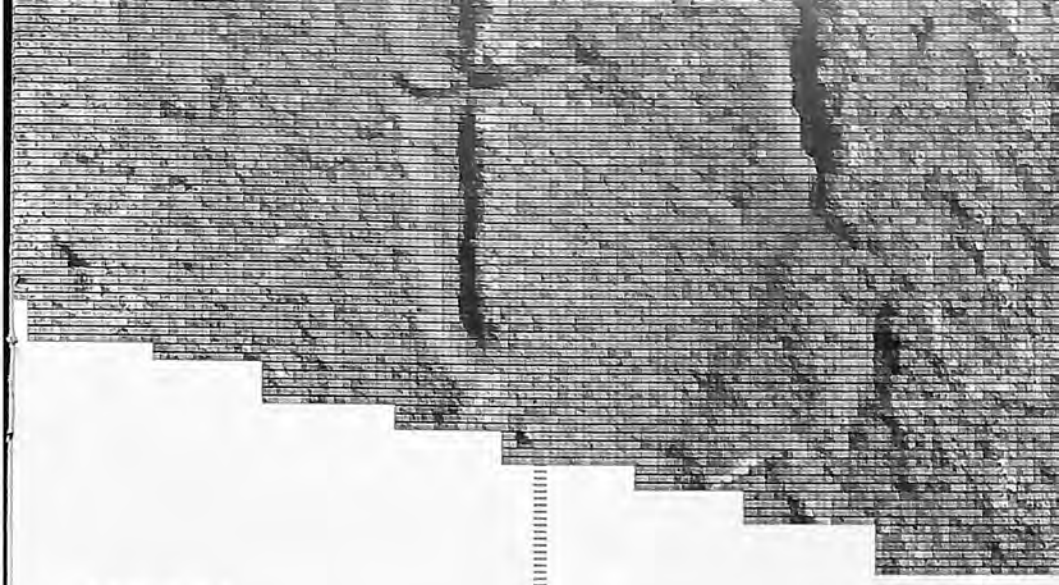
Krzysztof Wolek – ***Motions, Stases***
for piano and large ensemble

CONCERT DATES:

Wednesday, November 12, 7:30pm
University of Illinois
at Urbana-Champaign,
Krannert Center for the Performing Arts
Tryon Festival Theatre
500 S Goodwin Ave
Urbana, IL 61801
tel. (217) 333-6280

Friday, November 14, 8:00pm
University of Louisville, School of Music
Margaret Comstock Concert Hall
Louisville, KY 40292
tel. (502) 852-6907

Sunday, November 16, 8:30pm
Frequency Series
Constellation
3111 N Western Ave
Chicago, IL 60618



WORD OF NTRODUCTION

Polish and American musicians join forces to present music by a selection of Polish composers born in the 1970s. This generation of artists can be called the Open Borders Generation –the first generation of artists to live their entire professional lives following the end of Communism in 1989. Poland's newly open borders allowed these young musicians to continue their education abroad, broadening their experiences and exposing them to a large multidimensional range of musical cultures. Access to new technology allowed for experimentation with new aesthetics and new mediums. This is why the music of this newest generation of Polish composers is characterized by a multitude of individual musical languages, the courage to speak in one's own voice, a consciousness of creating an independent aesthetic and an awareness of the advantages and risks of their artistic choices.

Although the November concerts will showcase only a small number of artists selected from dozens of equally talented composers born in the 1970s and currently active in the Polish contemporary music scene, the high quality and varied landscape of their work demonstrates how changes in the political and social environment can bring about a creative transformation and greater individualism in art. The concert will provide a fascinating insight into the artistic and creative potential of a generation of composers who will shape the future of the Polish and international contemporary music scene in the coming decades. ■

PAWEL HENDRICH

EMERGON αβ

for chamber orchestra and electronics (2011)

Pawel Hendrich (born in 1979 in Wroclaw, Poland) studied composition with Grazyna Pstrokonska-Nawratil at the Music Academy in Wroclaw, and continued his studies under York Holler at the Hochschule fur Musik in Cologne. He has won several awards and scholarships. In 2007 he won a space on a four-year composition program run by the European Krzysztof Penderecki Music Centre. The works of Pawel Hendrich have been performed at such festivals as Warsaw Autumn, Musica Polonica Nova, Musica Electronica Nova in Wroclaw, and Susa Festival in Næstved (Denmark). He has been commissioned by Deutschlandfunk, Ensemble Modern, Warsaw Autumn Festival, The Municipality of Wroclaw, and ZAiKS Polish Authors' Association, among others. For several years now, he has been composing in the Max/MSP environment and performing live electroacoustic music. Hendrich is a member of the Nodion group along with Elzbieta Wolenska and Michal Sicinski.

Emergon αβ

The word *emergere* in Latin means "to emerge." "to arise," "to appear." In a composition, individual sounds, as well as whole groups of sounds, may "emerge." Specific articulation means that they may also gradually arise, slowly modulating the sound material of a composition. This slow emergence also concerns the higher level of organization of form. The title has associations with yet another concept, that of emergence. Emergence is a phenomenon described by the natural sciences as early as the 1920s and 1930s. It refers to a particular property of systems in which the properties of the system as a whole cannot be deduced from the properties of its parts examined individually. In other words, when a system evolves and moves to another level of organization, it acquires new properties which do not result from the combination of the properties of the system's individual elements (for example, the physical properties of the individual elements of air do not indicate that their mixture will enable sound waves to travel). In a composition based on the phenomenon of emergence, the superimposition of additional layers creates new sound qualities which do not result from hearing them separately. Hence the concept of creating, at a global level of the composition, two layers, α and β, which sound differently alone than how they sound combined. Layer α – Emergon α– is intended to be an acoustic composition. The ensemble performs a fully autonomous composition based on the principles described above. Layer β—Emergon β—is composed using electroacoustic means. To this end, software was written to transform the previously-used algorithms and build the score of layer α in real time. The use of more-or-less analogous compositional techniques unites the two layers, α and β, while the use of a different performance apparatus clearly separates the one from the other. In accordance with the title's etymology as well as the conception of the piece, these layers penetrate each other, and the "emergence" of the title concerns the micro-, macro- and meta-forms. The concept of emergence has proved relevant mainly in the natural sciences, but its influence can also be seen in the humanities (philosophy) and the social sciences (sociology, economics). The use of ideas fundamental to this phenomenon makes *Emergon α β* part of the "art and science" trend—a creative attitude with the aim of commenting on science through art. The piece was commissioned by the 54th Warsaw Autumn International Festival of Contemporary Music.

Pawel Hendrich

AGATA ZUBEL

NOT I

for soprano, flute, clarinet, violin, cello, piano, percussion and electronics (2010)

Agata Zubel (born in 1978 in Wroclaw, Poland) is an award-winning composer and vocalist. She graduated with honors from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004 she received her PhD in music. She has performed at prestigious venues and festivals of contemporary music around the world. Her repertoire is broad, ranging from Caccini and Vivaldi to works by Berg, Copland, Schnittke, Schoenberg and Sciarrino as well as contemporary Polish composers. She has received numerous awards for her compositions, including the top award at the 60th UNESCO International Composers' Rostrum in May 2013

for *Not I*, which also received the "Polonica Nova" prize in 2014. She works with such distinguished ensembles as the Klangforum Wien, the London Sinfonietta, the Seattle Chamber Players and others. She received commissions from Deutsche Welle, the Wratislavia Cantans Festival, Sacrum Profanum Festival in Krakow and the Ultraschall Festival in Berlin, among others.

Not I

am_I_to_start_speak-ing? [...] these_are _thou-sands_of_words [...] as_in_a_play, or_the_thea-ter, but_near-ly_no_time_for _ges-ture [...] these_are_thou-sands [...] these_are_thou-sands_of_words [...] near-ly _like_ thea-ter_is_to_start_play-ing [...] out

EWA TREBACZ

MINOTAUR

for horn and electronics (2005 rev 2011)
Jancie Phillipus, horn

Ewa Trebacz (born in 1973 in Krakow, Poland) is a Polish-American composer and media artist living in Seattle. Her works range from purely instrumental solo, chamber, and symphonic compositions, to compositions combining computer-generated sounds with live performance, to soundtracks for animated films, to experimental stereoscopic video. She received her PhD from the University of Washington Center for Digital Arts and Experimental Media (DXARTS), where she studied computer music with Richard Karpen and Juan Pampin, and experimental video with Shawn Brixey. In Poland she studied composition with Boguslaw Schaeffer. Her works have been presented, performed or broadcast in over 30 countries on four continents. She has received commissions from the Klangspuren Festival in Austria and the Warsaw Autumn Festival. In 2009, her work *things lost things invisible* for ambisonic space and orchestra was recognized by the 56th UNESCO International Rostrum of Composers in Paris. Trebacz's recent projects are based on the idea of the separation and manipulation of spatial cues, both visual and sonic, in order to create a continuum between synthetic and live sources and to challenge the borders of perception.

Minotaur

The electronic layer was realized in ambisonics by Ewa Trębacz at the Center for Digital Arts and Experimental Media (DXARTS), University of Washington, Seattle.

Minotaur was created in a way similar to film production, with a series of recording sessions with Seattle-based horn player Josiah Boothby. Josiah and I visited several indoor and outdoor spaces throughout Washington state, including the eastern slopes of the Cascade Mountains and St. James Cathedral in Seattle. Josiah improvised short sequences of horn sounds, and I recorded them with surround-sound microphones. We listened to the responses of these spaces and looked for the most acoustically interesting paths. Later I processed this original material and combined it into the final sequence of soundscapes.

This maze of pre-recorded soundscapes, together with live horn performance, will tells the story of a mythical creature, trapped in the Labyrinth of Crete. In mythology, the Minotaur haunts the Labyrinth, stalking all who dare enter. The walls within the Labyrinth twist and turn, while the Minotaur remains unseen. The only clues to its location are the sounds of its cry echoing from all around.

Ewa Trebacz

CEZARY DUCHNOWSKI

151,242,333

for violin, cello and electronics (2011)
violin, Chukyung Park; cello, Su Yuon Lee

Cezary Duchnowski (born in 1971 in Elblag, Poland) is a composer, pianist, performer and lecturer. He studied composition with Leszek Wislocki at the Music Academy in Wroclaw, where he now teaches computer music. He was one of the founders of the Computer Music Studio at the academy. His focus

is on electroacoustic and improvised music. He and Agata Zubel create music for voice and computer as the ElettroVoce Duo. Along with Pawel Hendrich and Slawomir Kupczak, they founded Phonos ek Mechanes, which creates 'human electronics': computers controlled by acoustic instruments. He is also a co-founder with Marcin Rupocinski of the interdisciplinary Morphai group. His compositions have been featured at many festivals, including Bourges, Warsaw Autumn, and Musica Polonica Nova, and performed by musicians and ensembles such as the Hilliard Ensemble, AUKSO, and the Tech-No Orchestra. His *Monad 3* for voice, piano and computer (2003) received First Prize at the 10th International Rostrum of Electroacoustic Music in Rome in May 2004. In 2005 he and Agata Zubel received the Special Award at the Gaudeamus International Contemporary Music Interpreters Competition in Amsterdam.

151, 242, 333

This work uses special tools for algorithmic composition created by the composer in max/msp. These tools helped to prepare an original pitch and rhythm system for this composition. The main rules are derived from the three lists of numbers included in the title. In this way there are 32 modes in the composition. They are presented with an assigned expression in short movements. I have found that in this context mathematics is a most poetic and abstract inspiration for composition. Music is emotive when it is devoid of non-musical contents.

Cezary Duchnowski

KRZYSZTOF WOLEK

MOTIONS, STASES

(2012 rev 2014)
for piano and large ensemble

Krzysztof Wolek (born in 1976 in Bytom, Poland) is a composer, electronic music performer, educator and concert organizer. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. Krzysztof

Wolek studied at the Music Academy in Katowice under Edward Boguslawski, continued his studies in The Hague with Louis Andriessen, and graduated with a PhD in composition and computer music from the University of Chicago. His work has been performed throughout Europe, Asia and the United States, winning a number of awards, including 1st Prize in the International Competition of Electroacoustic Music in Bourges, for *Mobile Variations*, 2nd Prize in the American Society of Composers, Authors and Publishers' Composers' Competition, for *Eppur si muove*, and an Al Smith Individual Artist Fellowship from the Kentucky Arts Council. Wolek serves on the jury of the Grawemeyer Award for Music Composition, and the Programming Committee of the Warsaw Autumn Festival, and directs the University of Louisville New Music Festival.

Motions, Stases

Motions, Stases is a piano concerto, of sorts. The piece was composed for Malgorzata Walentynowicz and Orkiestra Muzyki Nowej, conducted by Szymon Bywalec. The main idea of the piece is to manipulate listeners' perception of time through the exploration of two musical states: a static state with a minimal amount of motion, and an active state based on a directional musical process. The piece was commissioned by and premiered at the Brand New Music Festival in Katowice, Poland. Tonight's performance of *Motions, Stases* is a premiere of the 2014 revision of the piece. The piece is dedicated to my wife Allison Ogden.

MALGORZATA WALENTYNOWICZ

Malgorzata Walentynowicz (born in 1979 in Gdansk, Poland) studied piano at the Music Academy in Gdansk with Bogdan Czapiewski and at the Hochschule for Music and Theatre in Hannover with Gerd Zitterbart, then earned a Masters in New Music under Nicholas Hodges atthe Hochschule for Music and Drama in Stuttgart. She won 1st Prize at the 37th Gaudeamus Interpreters' Competition in Amsterdam (2009) and the Yvar Mikhashoff Trust for New Music Competition in Buffalo, New York (2010). She has collaborated with composers such as Wolfgang Rihm, Chaya Czernowin, and Zygmunt Krauze. She has appeared as a soloist with the Warsaw Philharmonic Orchestra, Sinfonia Iuventus, and the New Music Orchestra. Walentynowicz has recorded with Bolt Records, DUX, Deutschlandfunk, WDR, MDR, and Polish Radio. She has also performed chamber repertoire with the German contemporary bass-baritone Frank Worner and with chamber music ensembles such as Ensemble Garage Koln, LUX:NM Berlin, Thurmchen Ensemble Koln, Ensemble Linea Strasburg, Ensemble Adapter Berlin, and Ensemble Proto.

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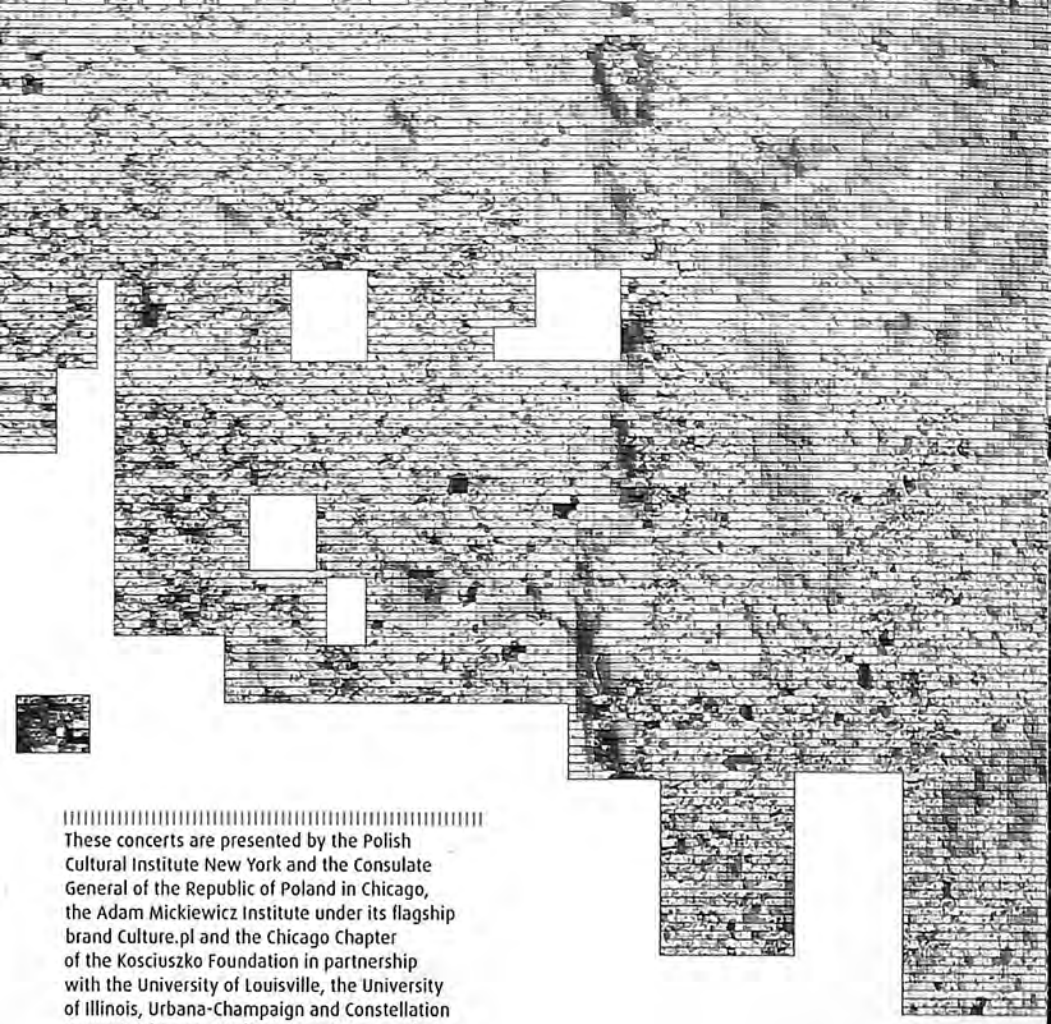
JANCIE PHILIPPUS | HORN |
KEVEN LEWIS | TRUMPET |
M.O. ABBOTT | TROMBONE |
MICHAEL MINARCEK | PERCUSSION |
VICTOR PONS ALFONSO | PERCUSSION |
TOMOKO ONO | PIANO |
ANN MCLAUGHLIN | HARP |
CHUKYUNG PARK | VIOLIN |
ERIKA ZELADA | VIOLIN |
ELIZABETH TROWER | VIOLA |
SU YUON LEE | CELLO |
GUILHERME EHRAT ZILS | DOUBLEBASS |



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POLISH CULTURAL INSTITUTE NEW YORK

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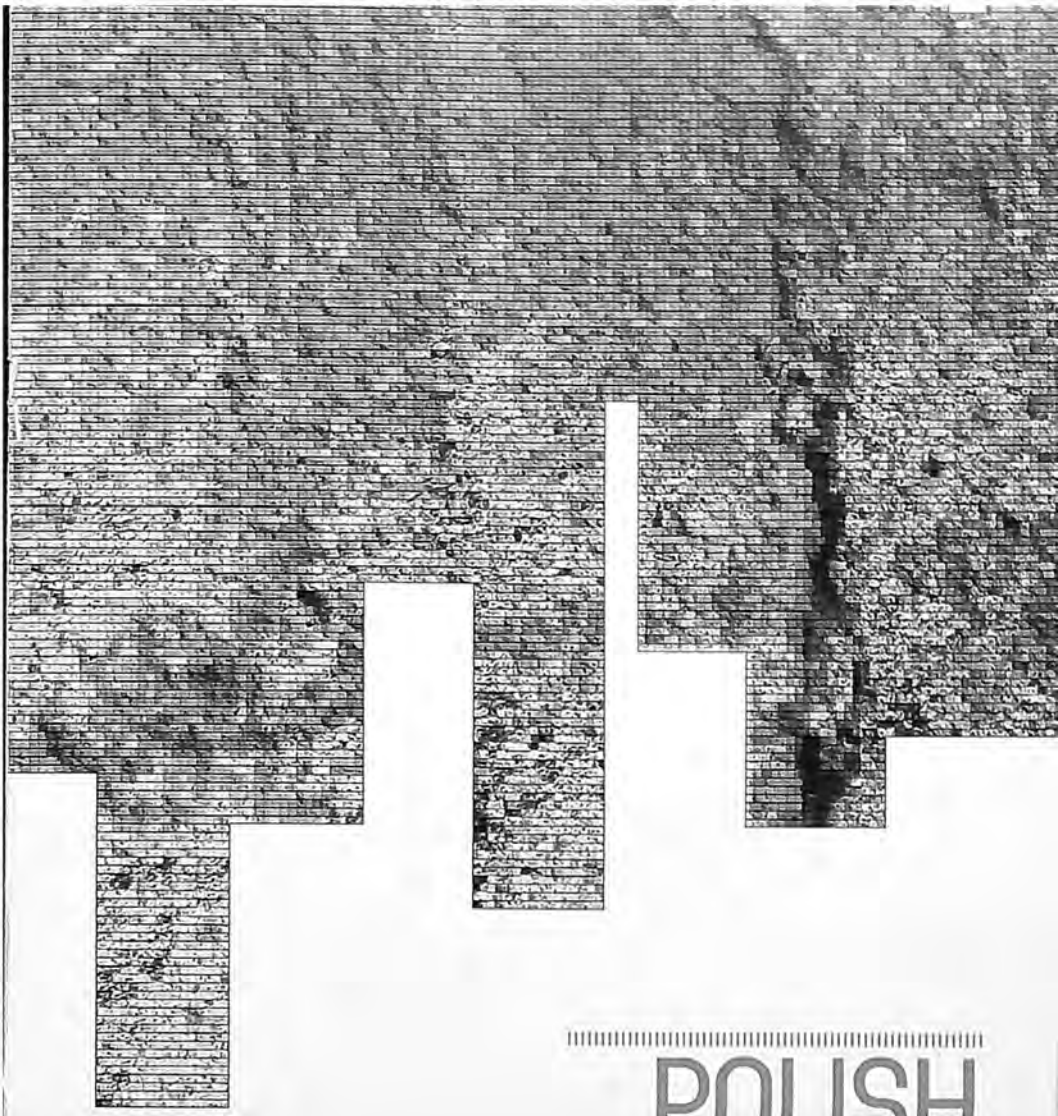

POLISH MUSIC

THE OPEN BORDERS GENERATION

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2014
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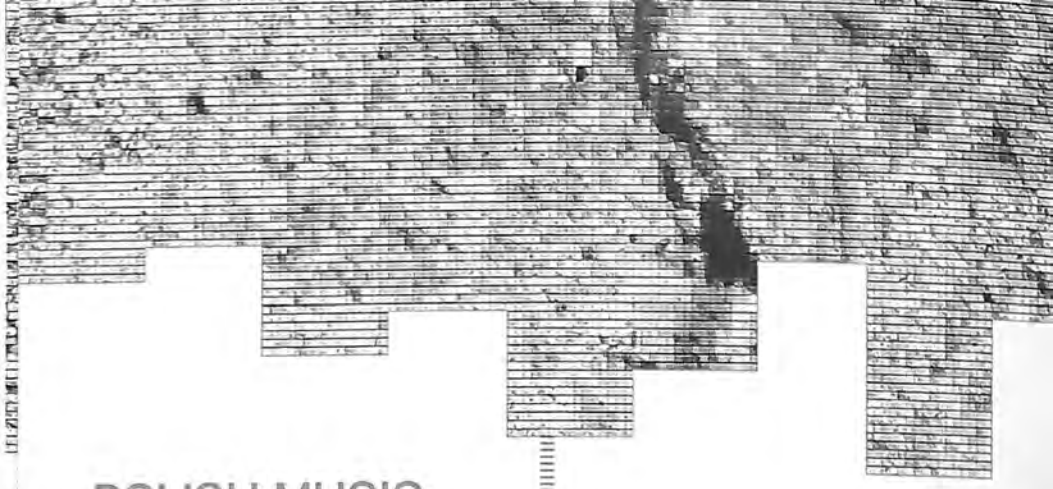

POLISH MUSIC:
THE OPEN BORDERS GENERATION

AGATA ZUBEL | SOPRANO |
MALGORZATA WALENTYNOWICZ | PIANO |
ILLINOIS MODERN ENSEMBLE
STEPHEN ANDREW TAYLOR | CONDUCTOR |

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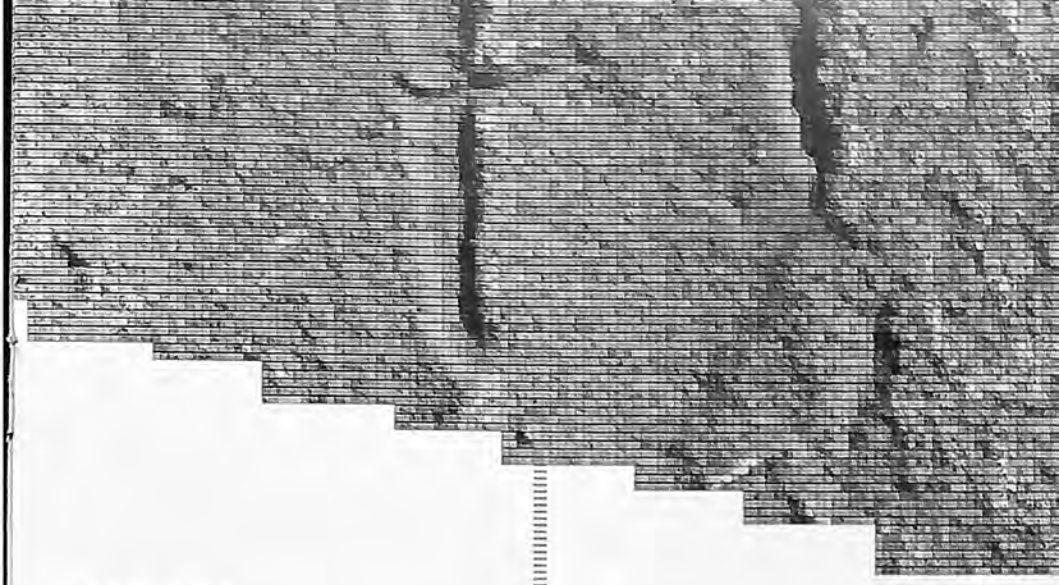
Louisville, KY 40292
tel. (502) 852-6907

Sunday, November 16, 8:30pm
Frequency Series
Constellation
3111 N Western Ave
Chicago, IL 60618



WORD OF NTRODUCTION

Polish and American musicians join forces to present music by a selection of Polish composers born in the 1970s. This generation of artists can be called the Open Borders Generation –the first generation of artists to live their entire professional lives following the end of Communism in 1989. Poland's newly open borders allowed these young musicians to continue their education abroad, broadening their experiences and exposing them to a large multidimensional range of musical cultures. Access to new technology allowed for experimentation with new aesthetics and new mediums. This is why the music of this newest generation of Polish composers is characterized by a multitude of individual musical languages, the courage to speak in one's own voice, a consciousness of creating an independent aesthetic and an awareness of the advantages and risks of their artistic choices.

Although the November concerts will showcase only a small number of artists selected from dozens of equally talented composers born in the 1970s and currently active in the Polish contemporary music scene, the high quality and varied landscape of their work demonstrates how changes in the political and social environment can bring about a creative transformation and greater individualism in art. The concert will provide a fascinating insight into the artistic and creative potential of a generation of composers who will shape the future of the Polish and international contemporary music scene in the coming decades. ■

PAWEL HENDRICH

EMERGON αβ

for chamber orchestra and electronics (2011)

Pawel Hendrich (born in 1979 in Wroclaw, Poland) studied composition with Grazyna Pstrokonska-Nawratil at the Music Academy in Wroclaw, and continued his studies under York Holler at the Hochschule fur Musik in Cologne. He has won several awards and scholarships. In 2007 he won a space on a four-year composition program run by the European Krzysztof Penderecki Music Centre. The works of Pawel Hendrich have been performed at such festivals as Warsaw Autumn, Musica Polonica Nova, Musica Electronica Nova in Wroclaw, and Susa Festival in Næstved (Denmark). He has been commissioned by Deutschlandfunk, Ensemble Modern, Warsaw Autumn Festival, The Municipality of Wroclaw, and ZAiKS Polish Authors' Association, among others. For several years now, he has been composing in the Max/MSP environment and performing live electroacoustic music. Hendrich is a member of the Nodion group along with Elzbieta Wolenska and Michal Sicinski.

Emergon αβ

The word *emergere* in Latin means "to emerge." "to arise," "to appear." In a composition, individual sounds, as well as whole groups of sounds, may "emerge." Specific articulation means that they may also gradually arise, slowly modulating the sound material of a composition. This slow emergence also concerns the higher level of organization of form. The title has associations with yet another concept, that of emergence. Emergence is a phenomenon described by the natural sciences as early as the 1920s and 1930s. It refers to a particular property of systems in which the properties of the system as a whole cannot be deduced from the properties of its parts examined individually. In other words, when a system evolves and moves to another level of organization, it acquires new properties which do not result from the combination of the properties of the system's individual elements (for example, the physical properties of the individual elements of air do not indicate that their mixture will enable sound waves to travel). In a composition based on the phenomenon of emergence, the superimposition of additional layers creates new sound qualities which do not result from hearing them separately. Hence the concept of creating, at a global level of the composition, two layers, α and β, which sound differently alone than how they sound combined. Layer α – Emergon α– is intended to be an acoustic composition. The ensemble performs a fully autonomous composition based on the principles described above. Layer β—Emergon β—is composed using electroacoustic means. To this end, software was written to transform the previously-used algorithms and build the score of layer α in real time. The use of more-or-less analogous compositional techniques unites the two layers, α and β, while the use of a different performance apparatus clearly separates the one from the other. In accordance with the title's etymology as well as the conception of the piece, these layers penetrate each other, and the "emergence" of the title concerns the micro-, macro- and meta-forms. The concept of emergence has proved relevant mainly in the natural sciences, but its influence can also be seen in the humanities (philosophy) and the social sciences (sociology, economics). The use of ideas fundamental to this phenomenon makes *Emergon α β* part of the "art and science" trend—a creative attitude with the aim of commenting on science through art. The piece was commissioned by the 54th Warsaw Autumn International Festival of Contemporary Music.

Pawel Hendrich

AGATA ZUBEL

NOT I

for soprano, flute, clarinet, violin, cello, piano, percussion and electronics (2010)

Agata Zubel (born in 1978 in Wroclaw, Poland) is an award-winning composer and vocalist. She graduated with honors from the Karol Lipinski Academy of Music where she studied composition with Jan Wichrowski and voice with Danuta Paziuk-Zipser. In 2004 she received her PhD in music. She has performed at prestigious venues and festivals of contemporary music around the world. Her repertoire is broad, ranging from Caccini and Vivaldi to works by Berg, Copland, Schnittke, Schoenberg and Sciarrino as well as contemporary Polish composers. She has received numerous awards for her compositions, including the top award at the 60th UNESCO International Composers' Rostrum in May 2013

for *Not I*, which also received the "Polonica Nova" prize in 2014. She works with such distinguished ensembles as the Klangforum Wien, the London Sinfonietta, the Seattle Chamber Players and others. She received commissions from Deutsche Welle, the Wratislavia Cantans Festival, Sacrum Profanum Festival in Krakow and the Ultraschall Festival in Berlin, among others.

Not I

am_I_to_start_speak-ing? [...] these_are _thou-sands_of_words [...] as_in_a_play, or_the_thea-ter, but_near-ly_no_time_for _ges-ture [...] these_are_thou-sands [...] these_are_thou-sands_of_words [...] near-ly _like_ thea-ter_is_to_start_play-ing [...] out

EWA TREBACZ

MINOTAUR

for horn and electronics (2005 rev 2011)
Jancie Phillipus, horn

Ewa Trebacz (born in 1973 in Krakow, Poland) is a Polish-American composer and media artist living in Seattle. Her works range from purely instrumental solo, chamber, and symphonic compositions, to compositions combining computer-generated sounds with live performance, to soundtracks for animated films, to experimental stereoscopic video. She received her PhD from the University of Washington Center for Digital Arts and Experimental Media (DXARTS), where she studied computer music with Richard Karpen and Juan Pampin, and experimental video with Shawn Brixey. In Poland she studied composition with Boguslaw Schaeffer. Her works have been presented, performed or broadcast in over 30 countries on four continents. She has received commissions from the Klangspuren Festival in Austria and the Warsaw Autumn Festival. In 2009, her work *things lost things invisible* for ambisonic space and orchestra was recognized by the 56th UNESCO International Rostrum of Composers in Paris. Trebacz's recent projects are based on the idea of the separation and manipulation of spatial cues, both visual and sonic, in order to create a continuum between synthetic and live sources and to challenge the borders of perception.

Minotaur

The electronic layer was realized in ambisonics by Ewa Trębacz at the Center for Digital Arts and Experimental Media (DXARTS), University of Washington, Seattle.

Minotaur was created in a way similar to film production, with a series of recording sessions with Seattle-based horn player Josiah Boothby. Josiah and I visited several indoor and outdoor spaces throughout Washington state, including the eastern slopes of the Cascade Mountains and St. James Cathedral in Seattle. Josiah improvised short sequences of horn sounds, and I recorded them with surround-sound microphones. We listened to the responses of these spaces and looked for the most acoustically interesting paths. Later I processed this original material and combined it into the final sequence of soundscapes.

This maze of pre-recorded soundscapes, together with live horn performance, will tells the story of a mythical creature, trapped in the Labyrinth of Crete. In mythology, the Minotaur haunts the Labyrinth, stalking all who dare enter. The walls within the Labyrinth twist and turn, while the Minotaur remains unseen. The only clues to its location are the sounds of its cry echoing from all around.

Ewa Trebacz

CEZARY DUCHNOWSKI

151,242,333

for violin, cello and electronics (2011)
violin, Chukyung Park; cello, Su Yuon Lee

Cezary Duchnowski (born in 1971 in Elblag, Poland) is a composer, pianist, performer and lecturer. He studied composition with Leszek Wislocki at the Music Academy in Wroclaw, where he now teaches computer music. He was one of the founders of the Computer Music Studio at the academy. His focus

is on electroacoustic and improvised music. He and Agata Zubel create music for voice and computer as the ElettroVoce Duo. Along with Pawel Hendrich and Slawomir Kupczak, they founded Phonos ek Mechanes, which creates 'human electronics': computers controlled by acoustic instruments. He is also a co-founder with Marcin Rupocinski of the interdisciplinary Morphai group. His compositions have been featured at many festivals, including Bourges, Warsaw Autumn, and Musica Polonica Nova, and performed by musicians and ensembles such as the Hilliard Ensemble, AUKSO, and the Tech-No Orchestra. His *Monad 3* for voice, piano and computer (2003) received First Prize at the 10th International Rostrum of Electroacoustic Music in Rome in May 2004. In 2005 he and Agata Zubel received the Special Award at the Gaudeamus International Contemporary Music Interpreters Competition in Amsterdam.

151, 242, 333

This work uses special tools for algorithmic composition created by the composer in max/msp. These tools helped to prepare an original pitch and rhythm system for this composition. The main rules are derived from the three lists of numbers included in the title. In this way there are 32 modes in the composition. They are presented with an assigned expression in short movements. I have found that in this context mathematics is a most poetic and abstract inspiration for composition. Music is emotive when it is devoid of non-musical contents.

Cezary Duchnowski

KRZYSZTOF WOLEK

MOTIONS, STASES

(2012 rev 2014)
for piano and large ensemble

Krzysztof Wolek (born in 1976 in Bytom, Poland) is a composer, electronic music performer, educator and concert organizer. He is a passionate advocate of contemporary acoustic and electronic music and multimedia compositions. Krzysztof

Wolek studied at the Music Academy in Katowice under Edward Boguslawski, continued his studies in The Hague with Louis Andriessen, and graduated with a PhD in composition and computer music from the University of Chicago. His work has been performed throughout Europe, Asia and the United States, winning a number of awards, including 1st Prize in the International Competition of Electroacoustic Music in Bourges, for *Mobile Variations*, 2nd Prize in the American Society of Composers, Authors and Publishers' Composers' Competition, for *Eppur si muove*, and an Al Smith Individual Artist Fellowship from the Kentucky Arts Council. Wolek serves on the jury of the Grawemeyer Award for Music Composition, and the Programming Committee of the Warsaw Autumn Festival, and directs the University of Louisville New Music Festival.

Motions, Stases

Motions, Stases is a piano concerto, of sorts. The piece was composed for Malgorzata Walentynowicz and Orkiestra Muzyki Nowej, conducted by Szymon Bywalec. The main idea of the piece is to manipulate listeners' perception of time through the exploration of two musical states: a static state with a minimal amount of motion, and an active state based on a directional musical process. The piece was commissioned by and premiered at the Brand New Music Festival in Katowice, Poland. Tonight's performance of *Motions, Stases* is a premiere of the 2014 revision of the piece. The piece is dedicated to my wife Allison Ogden.

MALGORZATA WALENTYNOWICZ

Malgorzata Walentynowicz (born in 1979 in Gdansk, Poland) studied piano at the Music Academy in Gdansk with Bogdan Czapiewski and at the Hochschule for Music and Theatre in Hannover with Gerd Zitterbart, then earned a Masters in New Music under Nicholas Hodges atthe Hochschule for Music and Drama in Stuttgart. She won 1st Prize at the 37th Gaudeamus Interpreters' Competition in Amsterdam (2009) and the Yvar Mikhashoff Trust for New Music Competition in Buffalo, New York (2010). She has collaborated with composers such as Wolfgang Rihm, Chaya Czernowin, and Zygmunt Krauze. She has appeared as a soloist with the Warsaw Philharmonic Orchestra, Sinfonia Iuventus, and the New Music Orchestra. Walentynowicz has recorded with Bolt Records, DUX, Deutschlandfunk, WDR, MDR, and Polish Radio. She has also performed chamber repertoire with the German contemporary bass-baritone Frank Worner and with chamber music ensembles such as Ensemble Garage Koln, LUX:NM Berlin, Thurmchen Ensemble Koln, Ensemble Linea Strasburg, Ensemble Adapter Berlin, and Ensemble Proto.

STEPHEN ANDREW TAYLOR

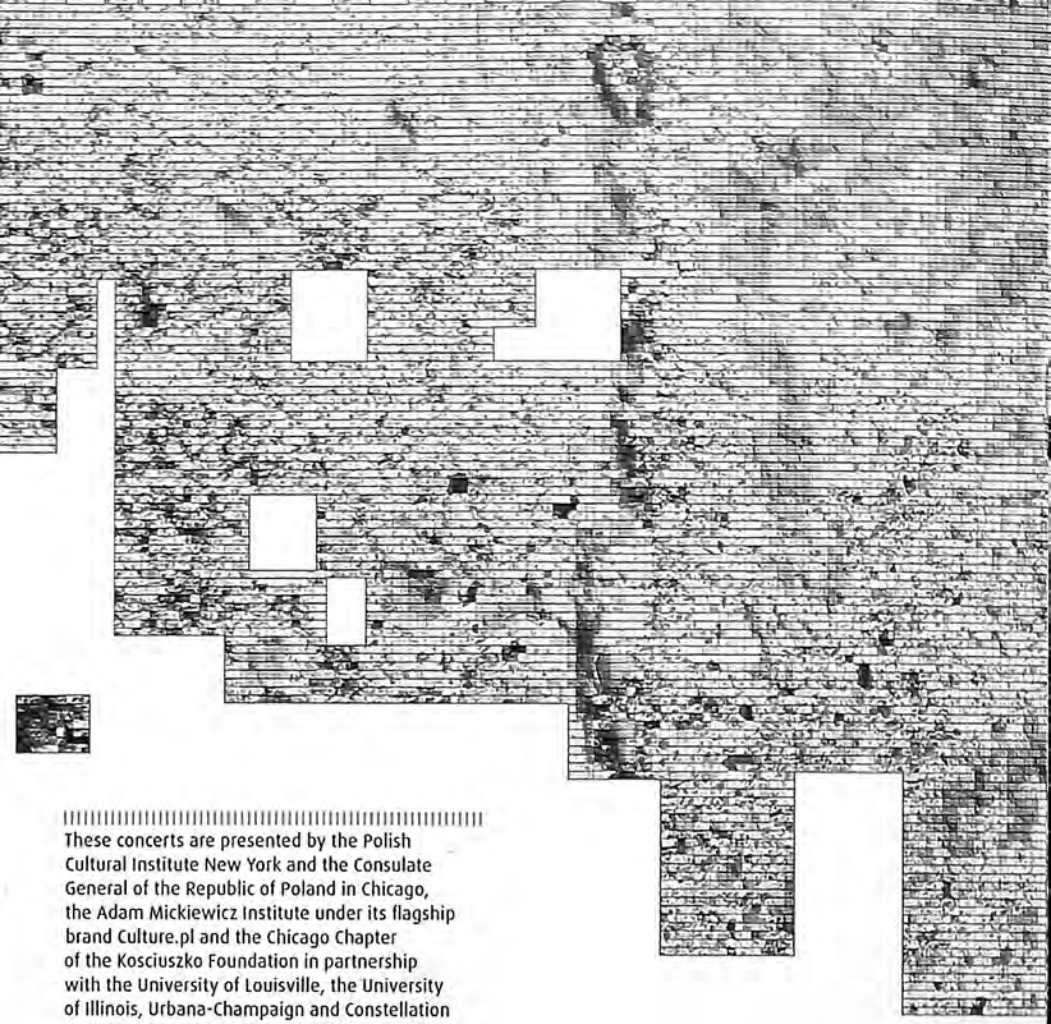
Stephen Andrew Taylor composes music that explores boundaries between art and science. His first orchestra commission, *Unapproachable Light*, inspired by images from the Hubble Space Telescope and the New Testament, was premiered by the American Composers Orchestra in 1996 in Carnegie Hall. Other works include the chamber quartet *Quark Shadows*, commissioned by the Chicago Symphony and premiered in 2001; and *Seven Memorials*, a half-hour cycle for piano inspired by the work of Maya Lin and premiered by Gloria Cheng in Los Angeles, 2004; she also performed the work at Tanglewood in 2006. The Machine Awakes, a CD of his orchestra, chamber and electronic music was released in 2010 on Albany Records; and *Paradises Lost*, a new opera based on a novella by Ursula K. Le Guin, was premiered in Portland, Oregon and at the University of Illinois in 2012; it was featured at Toronto's SummerWorks festival in 2013, conducted by the composer. He is a 2014 Fellow of the Guggenheim Foundation.

Besides composing for traditional instruments, Taylor also works with live electronics in pieces such as *Sonic Hedgehog* for flute, harp and electronics, to premiered by the Aletheia Duo at Sydney, Australia in 2014. He is also active as a conductor with the Illinois Modern Ensemble, and as a theorist, writing and lecturing on György Ligeti, African rhythm, Björk and Radiohead. In popular music he has collaborated on concerts and albums with Pink Martini, rock singer Storm Large, and The Von Trapps.

ILLINOIS MODERN ENSEMBLE

Roster:

ERIN HAPPENNY | FLUTE |
DONGSEOK YU | OBOE |
JIYEON CHOI | CLARINET |
DANIEL CHAIR | CLARINET |
ELLIOT COBB | BASSOON |
JANCIE PHILIPPUS | HORN |
KEVEN LEWIS | TRUMPET |
M.O. ABBOTT | TROMBONE |
MICHAEL MINARCEK | PERCUSSION |
VICTOR PONS ALFONSO | PERCUSSION |
TOMOKO ONO | PIANO |
ANN MCLAUGHLIN | HARP |
CHUKYUNG PARK | VIOLIN |
ERIKA ZELADA | VIOLIN |
ELIZABETH TROWER | VIOLA |
SU YUON LEE | CELLO |
GUILHERME EHRAT ZILS | DOUBLEBASS |



These concerts are presented by the Polish Cultural Institute New York and the Consulate General of the Republic of Poland in Chicago, the Adam Mickiewicz Institute under its flagship brand Culture.pl and the Chicago Chapter of the Kosciuszko Foundation in partnership with the University of Louisville, the University of Illinois, Urbana-Champaign and Constellation Venue in Chicago. Media partnership provided by Louisville Public Media.

Agata Zubel, photo by Barbara Czartoryska
Krzysztof Wolek, photo by Krzysztof Chrobak
Paweł Hendrich, courtesy of the composer
Cezary Duchnowski, photo by Tomasz Kulak
Ewa Trębacz, photo by Mark Haslam
Małgorzata Walentynowicz, photo by Agata Zięba
Stephen Andrew Taylor, courtesy of the composer
Program Design: Arkadiusz Kowal

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School of Music University of Illinois

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UNIVERSITY OF
LOUISVILLE

SCHOOL OF MUSIC

presents

University of Louisville

Symphonic Band

Amy I. Acklin, *conductor*

Sunday Afternoon
November 16, 2014
3:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Suite for Five Trumpets (1960) — Ronald Lo Presti (1933-1985)

I. Intrada
II. Chorale
III. Finale

Graduate Trumpet Ensemble
Blake Herron, Kevin Kierspe, Arabo Bey, Nicholas Wysong and Connor May

Revelation March (1901) — William Paris Chambers (1854-1913)
Ed. John R. Bourgeois

Harvest Hymn (1940/1983) — Percy Grainger (1882-1961)
Trans. Joseph Kreines

Sean McKinney, *conductor*
Presented in partial fulfillment of the requirements for the degree of Master of Music

Symphonic Movement (1966) — Vaclav Nelhybel (1919-1996)

The Ringmaster's March (2013) — John Mackey (b. 1973)

PROGRAM NOTES

Revelation March (1901 — **William Paris Chambers (1854-1913)**

William Paris Chambers was an American cornetist, composer, and bandmaster. Born and raised in Pennsylvania, he became a soloist and conductor of the Keystone Cornet Band when he was just eighteen years old. By the time he was twenty-five, Chambers was the conductor of the Capitol City Band of Harrisburg. In 1892, as director of the Great Southern Band of Baltimore, he garnered fame after performing a virtuosic solo on the summit of Pike's Peak, more than 14,000 feet above sea level. Chambers left the U.S. in 1903 and 1905 to tour Europe and Africa as a cornet soloist. His compositions include cornet solos, waltzes, polkas, and overtures, but he is best known for his marches, including "Chicago Tribune," "Boys of the Old Brigade," and "Revelation March."

Notes by USMC Band

Harvest Hymn (1940/1983) — **Percy Grainger (1882-1961)**

Percy Grainger was an Australian-born composer who spent the vast majority of his life living in the United States. After serving in the U.S. Army as a band member and composer, Grainger became a prolific composer of band music, usually basing his compositions on folk music that he collected during his time spent wandering and making recordings in Europe. His music remains at the core of the band repertoire, and works such as *Lincolnshire Posy* and *Irish Tune from County Derry* are still very frequently performed by bands all over the United States.

Grainger began work on *Harvest Hymn* in 1905, but did not complete it until 1932, scoring it for instrumental ensemble and subsequently arranging it for various media. The short work features a simple tune, richly harmonized with stately chords and decorated counter-melodies. The present transcription is based on the piano solo version made in 1936, with some scoring details taken from the original setting.

Notes by publisher

Symphonic Movement (1966)

Vaclav Nelhybel
(1919-1996)

Vaclav Nelhybel was a prolific composer across many genres of music during the second half of the twentieth century. Born in Polanka, Czechoslovakia, Nelhybel studied composition and conducting at the Prague Conservatory of Music as well as musicology at the University of Prague and Fribourg, Switzerland. He moved to the United States in 1957, becoming a citizen in 1962, and was active as a composer, conductor, and teacher until his death in 1996 in Scranton, Pennsylvania. He has over 400 published works of various mediums and levels of performers, and nearly 200 are still in the process of publication after his death. Of these hundreds of pieces, Nelhybel wrote many works for symphonic band, including several major works such as *Trittico*, *Festivo*, and *Symphonic Movement*.

Symphonic Movement is a substantial work for symphonic band, written in the middle of Nelhybel's career and shortly after his relocation to the United States. This piece exhibits many of the hallmark characteristics of Nelhybel's compositional style, such as heavy accumulations of dissonance and explosive changes in dynamic intensity. Though very dissonant throughout, *Symphonic Movement*, like many of Nelhybel's other works, maintains a sense of gravitation toward a central pitch – in this case, the central pitch is C – a tendency which makes his otherwise often abrasive music generally pleasing to performers and listeners alike.

Notes from University of Scranton Nelhybel Biography page

The Ringmaster's March (2013)

John Mackey
(b. 1973)

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

The Ringmaster's March is the final movement of a four-movement suite titled *The Soul Has Many Motions*, which was written in honor of Richard Floyd's retirement from the University Interscholastic League as a commission by multiple student groups at The University of Texas at Austin in recognition of Mr. Floyd's contribution to the field of music education in the state of Texas. The Ringmaster's March is a "riotous Ivesian circus parade, a joyful noise in honor of a man who has always been at the center of the show."

Notes by composer

University Symphonic Band
Amy I. Acklin, Director

Flutes
Lauren Kohake + picc	Florence KY *
Abby Reed + picc	Mayfield, KY
Kaeli Keables	Crestwood, KY
Brianna Berry	Florence, KY
Ben Gutman	Floyds Knobs, IN
Nicole Peterson	Fort Mitchell, KY
Katelin McDonald	Scottsburg, IN

Oboes
Hagan Zoellers	London, KY *

Clarinets
Matt Batteiger	Murray, KY *
Dylan Garrett	Sellersburg, IN
Nichelle Wolfe	Dry Ridge, KY
Brooklyn Smith	Madisonville, KY
Savannah Gregorchik	Louisville, KY
Olivia Slade	Fort Thomas, KY
Kaitlyn Hood	Versailles, KY

Bass Clarinet
Noah Morrison	Louisville, KY

Bassoons
Abby Matracia	Fort Mitchell, KY *

Alto Saxophones
Donnie Robbins	Fort Mitchell, KY
Adam McIntyre	Louisville, KY
Nathan Cucilovic	Louisville, KY
Jake Daniels	Cincinnati, OH

Tenor Saxophone
Brian Herald	Jeffersonville, IN

Baritone Saxophone
Cambron Little	Owensboro, KY

Horns
Ian Wolfe	Lawrenceburg, KY *
Josh Goodman	Fairfield, OH
Megan Collins	Independence, KY
Shelby Rauch	Cincinnati, OH
Brad Jopek	Louisville, KY+
Seth Berkenbosch	Louisville, KY
Hannah Doyle	Smithfield, KY
Ariel Ramsey	Falmouth, KY

Trumpets
Haiston Soder	Madisonville, KY *
Blake Herron	Campbellsville, KY+
Chris Labrum	Clarksville, IN
Sean McKinney	Broken Arrow, OK+
Brandon Doggett	Memphis, TN+
Brent Mode	Jeffersonville, IN
Kelsey Voit	Cincinnati, OH
Kevin Kierspe+	

Trombones
Ethan Evans	Bridgeport, WV *
Liz Walker	Louisville, KY
Jarrod Foushee	Flaherty, KY

Bass Trombone
Sam Hornbuckle	Louisville, KY

Euphoniums
Nick Gay	Louisville, KY *
Billy Engleman	Dry Ridge, KY

Tubas
Caleb Stevens	Franklin, KY
Matheus Silva	Jeffersontown, KY

Percussion
Hayden McConnell	Providence, KY *
Anna Gullion	North Vernon, IN
James Gibson	Louisville, KY
Joey Beeber	Louisville, KY
Ryan Johnson	Jeffersonville, IN
Justin Preher	Shelbyville, KY

* Denotes Principal
\+ Denotes Graduate Student

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Jazz Combos

Kinney Dorham Combo
Directed by Tyrone Wheeler

Randy Brecker Combo
Directed by Craig Wagner

Monday Evening
November 17, 2014
7:00 p.m.
Bird Recital Hall

PROGRAM

Algo Bueno — Dizzy Gillespie

City Slicker — Rufus Reid

Kinney Dorham Combo

Jeff Endly, *tenor saxophone*

Jean Gorce, *trumpet* Shawn Knabel, *guitar*

Will Kinman, *bass* Brehnan Miller, *drums*

Tyrone Wheeler, *director*

Waltz New — Jim Hall

My Little Suede Shoes — Charles Parker

Serpent's Tooth — Miles Davis

Randy Brecker Combo

Shane Porter, *saxophone* Cliff Martin, *saxophone*

Troy Burchett, *guitar* Pauline Ottaviano, *bass*

Israel Cuenca, *drums*

Craig Wagner, *director*

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Thank you.

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Visiting Jazz Artist Endowed Chair
Dr. Kenneth Beilman
Jazzbooks.com - Jamey Aebersold

Trio:

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The Clifton Center
Doo Wop Shop
Downbeat
Eyedia
Gray's Bookstore
Highland Chiropractic
Jack Fry's
Louisville Urban League
Judy Morrison – First Commonwealth Capital Management
Mel Owen Music
Meme-Tech
Miles Ahead
Music Go Round
Steilberg String Instruments
Talkbass / Talkguitar
TNT
Tyler Park Jazz Fest
UofL Dining Services / Sodexo
Varanese
Vintage Piano Works
Yamaha Musical Instruments

Duet:

Downbeat
Quality Inns and Suites – Gaulbert Crowne Plaza

Ensemble:

Connie Albrecht
Dundee Candy Shop
Magnetic Tape Center
Rob McClain Insurance

Combo:

Marty Kasdan

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The University of Louisville Percussion Ensemble

and

Steel Drum Band

Note - The first portion of the concert will be performed in Art Gallery style. Various performers are sprinkled throughout the hallway around the concert hall performing simultaneously. We encourage you to take a stroll and enjoy. Be sure to take a look at our Grawemeyer Hall of Fame on your way. The last three pieces listed on the program will be performed inside Comstock Concert Hall. We will open the doors for you when it is time to enter.

Program

(steel drum selections will be performed in random order)

Day-O	Traditional
Don't Worry, Be Happy	Bobby McFerrin
Under the Sea	Alan Menken
Cheeseburger in Paradise	Jimmy Buffet
Jamaica Farewell	Traditional
Margaritaville	Jimmy Buffet
Three Little Birds	Bob Marley
Yellow Bird	Traditional

Steel Drums

Savannah Drake
Aimee Edelen
James Gibson
Kamron Graham
Forest Kelly
Kristian Kemker
Mary Lewe
Shelby Rauck

Afta Stuba — Mark Ford

Hannah Gibson, James Gibson, Spencer Zembrodt – *marimba*

Here Comes the Sun — George Harrison

Samantha Sankey – *steel drums*

Homage to Max — Rande Sanderbeck

Kourtney Howard – *drumset*

Srpska igra — Nebojsa Zivkovic

Tanner Leonardo – *marimba*

27' 10.554" — John Cage

Andrew Maxbauer – *percussion*

Three Means to an End — William Schinstine

Ryan Johnson – *snare drum*

Septet — Daniel Levitan

Savannah Drake
Kameron Graham
Anna Guillion
Ryan Johnson
Tanner Leonardo
Hayden McConnell
Justin Preher

4 Drums — Krzysztof Wolek

Jecorey Arthur
Alexander Hamilton
Andrew Maxbauer
Mandi Roberts

Past Midnight — Tom Gauger

Savannah Drake
Hannah Gibson
James Gibson
Kameron Graham
Anna Gullion
Ryan Johnson
Tanner Leonardo
Hayden McConnell
Justin Preher
Spencer Zembrodt

Monday, November 17, 2014, Comstock Hall

SOM
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

University Jazz Ensemble II

Jerry Tolson, ***Director***

Tuesday Evening
November 18, 2014
8:00 p.m.
Comstock Concert Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this evening.

Smoking is not permitted in the School of Music building.
In the unlikely event of fire or other emergency, please walk to the nearest exit.
The use of recording devices and flash photography is strictly prohibited.
Please silence cell phones & other electronic devices.
Thank you.

Jazz Ensemble II Personnel

Jerry Tolson, *conductor*
Arabo Bey, *graduate assistant*

Saxophones

Donald Robbins, *alto*	Ft. Mitchell, KY
Jake Daniels, *tenor*	Cincinnati, OH
Jeff Endly, *tenor*	Dallas, TX
Nolan Aud, *baritone*	Owensboro, KY

Trombone

Elizabeth Walker	Louisville, KY
Arabo Bey	Pittsburgh, PA
David Findley	Louisville, KY
Sam Hornbuckle	Shepherdsville, KY

Trumpet

David Agnew	Floyds Knobs, IN
Brandon Doggett	Munford, TN
Jean Gorce	Crestwood, KY
Sam Loomis	Burlington, KY
Nick Wysong	Soddy-Daisy, TN

Vocals

Shawntez Taylor	Roanoke, VA
Nala Kathleen Johnson	Galena, IL

Rhythym

Matt DeVore, *piano*	Louisville, KY
Josh Parker, *guitar*	Stanford, KY
Troy Burchett, *guitar*	Ashland, KY
Pauline Ottaviano, *bass*	Chittenango, NY
Brehnan Miller, *drums*	Lexington, KY

PROGRAM

One More for the Count	Mike Lewis
Recorda Me (1963)	Joe Henderson (1937-2001) Arr by Kris Berg
Teach Me Tonight (1953)	Music by Gene DePaul (1919-1988) Lyrics by Sammy Cahn (1913-1993)
Boom Boom	Bob Brookmeyer (1929-2011)
When Sunny Gets Blue (1956)	Music by Marvin Fisher (1917-1993) Lyrics by Jack Segal (1918-2005) Arr by Jerry Nowak
Ya Gotta Try Harder	Sammy Nestico (b. 1924)
Sky Dive (1972)	Freddie Hubbard (1938-2008)
What A Difference A Day Made (1934)	Music by Maria Grever (1885-1951) Lyrics by Stanley Adams (1907-1994) Arr by Jerry Tolson
I'll Remember April (1941)	Music by Gene DePaul (1919-1988) Lyrics by Don Raye (1909-1985) Patricia Johnston (1922-1953) Arr by Mike Tomaro
Fatback and Greens	Jeff Jarvis (b. 1952)

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SCHOOL OF MUSIC

presents

University Woodwind Ensemble & Flute Ensemble

Tuesday Evening
November 18, 2014
7:00 p.m.
Bird Recital Hall

PROGRAM

Caprice on Danish and Russian Airs, Op. 79 — Camille Saint Saens (1835-1921)

Abigail Reed, *flute* Mitchell Rollins, *oboe*
Walter Yee, *clarinet* Debbie Dierks, *piano*

Divertimento No. 3, K. 229 — W.A. Mozart (1756-1791)
I. Allegro
II. Adagio
III. Allegro

Kris Bachmann & Matthew Baettinger, *clarinets*
Matthew Karr, *bassoon*

Sonata for Two Clarinets — Francis Poulenc (1899-1963)
I. Presto
II. Andante

Kris Bachmann & Matthew Baettinger, *clarinets*

Bumblebee Fantasy — arranged for Flute Choir by Ann Cameron Pearce

Kathleen Karr, *conductor*

Flutes and Vegetables for Flute Choir — Jonathan Cohen
I. Pepper Presto
II. The Enchanted Eggplant
III. Sweet Potato Jig
IV. Dance of the Radishes

Lauren Kohake, *conductor*

Russian Sailor Dance — Reinhold Gliere
arranged for Flute Choir by Ricky Lombardo

Traci Bluhm, *conductor*

University of Louisville Flute Choir

Traci Bluhm	Jacqueline Brengelman
Benjamin Gutman	Andrea Kane
Kaeli Keables	Lauren Kohake
Jessica Menser	Nicole Petersen
Abigail Reed	Leah Shelburne

Quartetto No. 2, Op. 1
I. Poco Adagio - Allegro — Bernhard Crusell (1775-1838)

Heather Shelton, Nichelle Wolfe & Walter Yee, *clarinets*
Lucas Hampton, *bass clarinet*

Bagatelle — Clare Grundman (1913-1996)

Josh Costello, Dylan Garrett, Mary Lewe & Brooklyn Smith, *clarinets*

Summer Music for Woodwind Quintet — Samuel Barber (1910-1981)

Carrie Ellis, *flute* Jim Hardaway, *oboe*
Alex Enyart, *clarinet* Andrew Osborne, *horn*
Matthew Karr, *bassoon*

Kleine Kammermusik for Woodwind Quintet
I. Lustig. Massig. Schnell. Viertel — Paul Hindemith (1895-1963)

Lauren Kohake, *flute* Scott Sams, *oboe*
Samantha Holman, *clarinet* Jonathan Hodge, *horn*
Lauren Lupi, *bassoon*

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Wednesday, November 19 - 8:00pm (Comstock Concert Hall)
University Student Composers

Thursday, November 20 - 8:00pm (Comstock Concert Hall)
University Jazz Ensemble II

Friday, November 21 - 8:00pm (Comstock Concert Hall)
Faculty Artist: Sydney King, double bass

Sunday, November 23 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: Johannes String Quartet - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

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University Chorus, Collegiate Chorale & Cardinal Singers

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University Jazz Repertory Ensembles

Monday, November 24 - 8:00pm (Comstock Concert Hall)
University Brass Ensembles

Tuesday, November 25 - 8:00pm (Comstock Concert Hall)
Guest Artists: Cardinal Rule

Tuesday, December 2 - 7:00pm (Bird Recital Hall)
University Guitar Ensemble

Friday, December 5 - 7:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University
Student Composers

Wednesday Evening
November 19, 2014
8:00 p.m.
Comstock Concert Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

PROGRAM

The Transcendental (2014) — Kyle McKay (b. 1989)
I. Pray for me weep for me
II. Der Hexentanz
III. Again I Rise/L'Ascenscion

Blake Herron & Kevin Kierspe, *piccolo trumpets*
Tyler Taylor, *horn* Noah Strunk, *trombone*
Joe Kohake, *tuba*
Michael Cowan, Tanner Leonardo & Spencer Zembrodt, *percussion*
Alex Enyart, *conductor*

Urge (2014) — Justin Giarrusso (b. 1991)

Flora Nevarez & J.P. Brien-Slack, *violins*

Four Corners (2014) — Jabez Co (b. 1989)

Hyejin Jung, *violin* Michael Hill, *viola*
Ian Schroeder, *cello*

Grit (2013) — Lauren Spavelko (b. 1989)

J.P. Brien-Slack & Hyejin Jung, *violins*
Michael Hill, *viola* Ian Schroeder, *cello*

Time Lapse (2014) — Uadani Buttó (b. 1993)

Carrie Ellis, *flute & piccolo*
Jim Hardaway, *oboe* Alex Enyart, *clarinet*
Andrew Osborn, *horn* Matthew Karr, *bassoon*

Fly (2014) Jessica [illegible]
(b. 1994)

Maire Clement, *soprano*
Jessica Dorman, *piano*

As Death Approaches, So Too Appears the True Nature of Man (2014) Matthew R. Batteiger
(b. 1995)
I. Allegro Moderato
II. Heroic (with a hint of cowardice)
III. Everyone is Dead!

Elliot Eckel, *piano*

Break, Break, Break (2014) Brian Herald
(b. 1994)

Danielle Curtsinger, Megan Easton & Lora Lambert, *sopranos*
Uadani Buttó & Morgan Smallwood, *altos*
Kristopher Anderson & Hunter Ruhl, *tenors*
Garrett Weeks, Elliot Eckel & Nathaniel Mo, *basses*

Theme and Variations (2014) Justin Giarrusso
(b. 1991)

Spencer Zembrodt, *marimba*
Hannah Gibson, *percussion*

Materials (2013) Andrew Maxbauer
(b. 1990)

Andrew Maxbauer, *percussion*

SUPERbolt (2014) Jabez Co
(b. 1989)

Carrie Ellis, *flute* Caitlin Edwards, *violin*
Samantha Holman, *bass clarinet* Elliot Eckel, *piano*

Burlesque Suite (2014) Tyler Taylor
(b. 1992)

Jabez Co, *flute* Samantha Holman, *clarinet*
Caitlin Edwards, *violin* Jared Murray, *cello*
Nathaniel Mo, *piano* Price McGuffey, *percussion*

PROGRAM NOTES
(written by the composers)

The Transcendental - Kyle McKay

This piece is about overcoming hardship and has to do with the natural progression and evolution found in all aspects of life. The first movement is a dramatic statement of my disregard for others' feelings regarding my personal life. The second movement is the ritual, the creative process, and the process of transformation, and is set to texts of a pagan chant invoking the names of Pan (a god of life) and Diana (an ancient moon goddess). The third movement is about carrying a heavy burden (the weight of the world), struggling to see the peaceful end, inspired by the journey of Christ carrying his own cross to his crucifixion, and culminating into a euphoric explosion of ecstasy at the end – the final, triumphant moments of the end of a period of life, and the entrance into something beyond.

Urge - Justin Giarrusso

Urge explores the angst and grit of human compulsion. Within each of us are base instincts we sometimes struggle to control. However, we sometimes succumb to those urges despite our effort to suppress our primal compulsions. *Urge* was composed in collaboration with choreographer Kiera Sauter.

Four Corners - Jabez Co

Four Corners is a piece written in collaboration with choreographer Arlynn Zachary. The work depicts the four Anemoi (winds)–north, south, east, and west. Though these winds have their own characteristics, the dancers in this piece do not represent specific winds.

The choreography starts with a solo from each of the four dancers, which eventually leads to duets and ensemble work. The choreographic tension starts to build to a beautiful section with multiple lifts, where the climax finally occurs at the end of the work. The dance ends with the four dancers dissipating and returning back to their four corners.

In the music, there are several motives that represent wind images. The rolling and tremolos of the instruments personify the swells that occur with wind speed. Throughout the composition, there is a motive of a rapid, rising figure, which represents leaves swirling in the wind. The swells of each section in the music show just how unpredictable wind can be in its character.

Four Corners was written in collaboration with Arlynn Zachary as a speedwriting and dance collaboration project during the 2014 Charlotte New Music Festival in Charlotte, North Carolina.

Grit - Lauren Spavelko

Grit is defined as "an abrasive material composed of hard, sharp granules" and also, psychologically, as a personality trait characterized by "firmness of mind or spirit, unyielding courage in the face of hardship or danger, and perseverance and passion for long-term goals." *Grit* is thus composed to capture the dual meaning of the word.

The structure of *Grit* portrays concepts of perseverance, struggle, and courage in the face of adversity. This brief work makes abundant use of irregular meters, uneven rhythms, accents, abrupt shifts, and sharp dissonances which, combined, create the rough-around-the-edges sound of the piece. From the first moment, a heartbeat is set—ragged, relentless, and driving perpetually onward. This primary theme punctuates the piece, always different as it transforms through each section, but always returning—rushing to a breathless and triumphant finish.

Time Lapse - Uadani Buttó

Time-lapse is the representation of how I've lived my life. I went about my routine life, worrying, making plans, sitting around, working, over thinking things, overwhelming myself, etc. I allowed each day to be time-lapsed with my busy lifestyle, forgetting to stop and enjoy the mere fact that I'm alive. I lived with a mindset of always having a tomorrow when in reality I'm not promised or guaranteed a next day. My time on this Earth is temporary; each second counts. This piece was inspired by my impatient thoughts and actions that consequently make me forget that each day is a gift.

"Why, you do not even know what will happen tomorrow. What is your life? You are a mist that appears for a little while and then vanishes." – James 4:14 NIV

Fly - Jessica Kingery

Fly is a light, fantasy-esque piece that actually began as a composition project for a music theory class. We were studying matrices and were required to write a small piece, about a minute or so long, using a matrix of our own design. This is how I wrote the very beginning and the very end. I didn't think much of it at first -- I sang it myself in class on solfege and walked away from it, simply happy it had sounded decent.

But then, as the summer went by, I started hearing tiny snippets of ways I could expand the assignment into an actual piece. I was beginning to grow more and more fond of the bits of piano I was imagining and the words that began to replace the original solfege syllables! Finally I decided I simply had to write it!

My Heart, it was made to soar in the sun, in the air
My heart was meant to soar higher than you'll ever know
The sun is mine, I'll fly as close to it as I want, won't melt my wings
The wind is my guide
My heart was made to sing louder
You can't tame the love inside me
Fly

- Jessica Kingery

As Death Approaches, So Too Appears the True Nature of Man - Matthew Batteiger

This piece is meant to take both the performer and the listener on a journey within themselves. Each person suffers from their own thoughts and feelings; such turmoil is not to be taken lightly. Both men and women spend their lives in search of eternal salvation from their suffering, only to ultimately be destroyed by the greatest of these sufferings: human nature. Only the realization and acceptance that there is a future for us beyond death truly releases us from this turmoil. So as Death approaches like a single roll of thunder in the distance to bring his sweet release from life, we find ourselves confronted with that innermost destruction which is our own human nature.

Break, Break, Break - Brian Herald

As my first complete venture into the realm of choral writing, *Break, Break, Break,* portrays the text of Alfred Tennyson's beautiful poem in an eight-part vocal setting. As the individual from the text is looking upon the ocean, I felt the words drawn by him would come in waves, and painted them in that fashion. As the piece progresses we learn more about what is ailing this grieving individual, which I with an overall rising intensity between voices. My hope is that this piece will leave the listener with a sense of gratefulness for what they have, since all of that can change in an instant.

Break, break, break,
On thy cold gray stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanish'd hand,
And the sound of a voice that is still!

Break, break, break
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

- Lord Alfred Tennyson

Theme and Variations - Justin Giarrusso

Theme and Variations represents a return to neoclassicism for me. Initially, I had planned to create a set of miniatures in composing this duo. The characteristic concision of miniatures, however, still carried into the piece. For example, the brevity of the theme (consisting of a statement from the marimba and a response from the un-pitched percussion) captures a sense of miniature-ness, and many of the variations explore fragments of the theme in the same manner as miniatures.

Materials - Andrew Maxbauer

Materials is an exploration of the sound world of a tam-tam. After its initial attack the sound of a tam-tam develops slowly, transforming from a low pitch into a dense collection of high frequencies that create a shimmering effect as the sound decays. I replicated these sonic features of the tam-tam across other instruments, and used these features to model the work's overall structure.

The performance of *Materials* also reflects a sonic phenomenon characteristic to the tam-tam. The shimmering quality of the sound is due to the instrument's construction, which produces frequencies that activate in a semi-chaotic manner. The piece presents this semi-chaotic activation of sound by incorporating elements of improvisation; this requires the interpreter to make individual choices, mimicking the tam-tam's characteristic acoustical phenomena.

SUPERbolt - Jabez Co

The term "superbolt" refers to an unusually strong lightning bolt. *SUPERbolt* aims to capture the power of this specific lightning type through harsh attacks, dense chords, and driving rhythms. Typically, lightning occurs in close proximity to thunder, which is also depicted in this work. The slower middle section portrays the low rumbling quality of thunder, but it also represents the growing tension as energy builds before lightning strikes again.

SUPERbolt was written for the 2014 Charlotte New Music Festival in Charlotte, North Carolina.

Burlesque Suite - Tyler Taylor

Burlesque Suite is a set of there short dances inspired by American popular dance music styles from the 1920s and 1930s. Some groups of people were portrayed in these classic songs in a prejudiced and stereotyped way; the tone of my music in its burlesque quality is a reaction to this. Although these songs and dance tunes sound light-hearted and lively, they carry with them a subtle and disturbing hint of a darker time in American history. The duality of these old pieces of music reflects a theme common to this frame of time -- harmless and charming on the outside yet intrinsically flawed to the core by the "spirit of the time."

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Thursday, November 20 - 8:00pm (Comstock Concert Hall)
University Jazz Ensemble I

Friday, November 21 - 8:00pm (Comstock Concert Hall)
Faculty Artist: Sydney King, double bass

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Chamber Music Society: Johannes String Quartet - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

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University Jazz Repertory Ensembles

Monday, November 24 - 8:00pm (Comstock Concert Hall)
University Brass Ensembles

Tuesday, November 25 - 8:00pm (Comstock Concert Hall)
Guest Artists: Cardinal Rule

Tuesday, December 2 - 7:00pm (Bird Recital Hall)
University Guitar Ensemble

Friday, December 5 - 7:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

Saturday, December 6 - 3:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

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Thursday, November 20, 2014
3:00 p.m.
Bird Recital Hall

CONVOCATION

PROGRAM

Music from The Threepenny Opera — Kurt Weill (1900-1950)
1. The Ballad of the Good Life
2. Ballad of Mack the Knife
3. Chorale

Allen Schultz, *soprano saxophone*
Nolan Aud, *alto saxophone*
Megan Campbell, *tenor saxophone*
Cole Blaine, *baritone saxophone*
(students of Adam McCord)

In the Woods — Toru Takemitsu (1930-1996)
1. Rosedale
2. Muir Woods

Timothy Blunk, *guitar*
(student of Stephen Mattingly)

Lute Suite in E Minor, BWV 996 — J.S. Bach (1685-1750)
1. Allamande
2. Courante

Cullen Edwards, *guitar*
(student of Stephen Mattingly)

Hommage a J.S. Bach — Béla Kovács (b. 1937)

Nichelle Wolfe, *clarinet*
(student of Matthew Nelson)

Fantasy No. 2 in A Minor — G.P. Telemann (1681-1767)
III. Adagio
IV. Allegro

Andrea Kane, *flute*
(student of Kathleen Karr)

Acht Stucke for solo flute — Paul Hindemith (1895-1963)
IV. Gemachlich
VI. Lied, leicht bewegt

Samantha Sankey, *flute*
(student of Kathleen Karr)

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Jazz Ensemble I

Ansyn Banks, ***director***

Thursday, November 20, 2014

CCM

8pm

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We hope that you enjoy the concert.

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Please silence cell phones & other electronic devices.
Thank you.

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PROGRAM

Airegin.....Sonny Rollins Arr. Michael Abene

Blue Highways..... Paul Ferguson

Blues in the Abstract Truth..... .....Oliver Nelson

Sneak Out.....David von Kampen

Pure Spirit.....Steve Allee

Fee-Fi-Fo-Fum..... .....Wayne Shorter arr. Oliver Groenewald

Groovin' High.....Dizzy Gillespie arr. John Wasson

PERSONNEL

Saxophones
Thomas Souza-Alto I
Dylon Jones Alto -II
Thiago Fernandez- Tenor I
Jon Driver-Tenor II
Luke Miller-Bari

Trumpets
Arabo Bey Lead Trumpet
Kevin Kierspe Trumpet II
Conner May Trumpet III
Nick Kaizer Trumpet IV

Trombones
Ethan Evans- Trombone I
Doug Finke- Trombone II
Elizabeth Walker- Trombone-III
Sebastian Van Horn- Trombone-IV

Rhythm Section
Kendall Carter- Piano
Andrey Goncalves- Bass
Claudia Martinez- Guitar
Rafael Lopez-Guitar
Price McGuffey- Drums

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UNIVERSITY OF
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presents

Sidney A. King, *double bass*

with

Krista Wallace-Boaz, *piano*
Evelyn Loehrlein, *flute*
Katherine Newman, *harp*

Faculty Artist Recital

Friday Evening
November 21, 2014
8:00 p.m.
Comstock Concert Hall

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WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PLEASE SILENCE CELL PHONES & OTHER ELECTRONIC DEVICES.
Thank you.

PROGRAM

Sonata in F Major — Georg Phillip Telemann (1681-1767), transcribed by Sidney King
- Andante
- Vivace
- Grave
- Allegro

King Tango — Steve Rouse (b. 1953)

The Ominous Clouds of Tenebrae; What Terrible Weather We Are Having For Easter Sonate drammatisch in einem satz *(World Premier)* — P. Kellach Waddle (b. 1967)

BRIEF PAUSE

Bailes Flamencos — Sidney A. King (b. 1959)
- Ramajes otoños (solea)
- Tangos de los Angeles

Aria et Rondo — Alfred Desenclos (1912-1971)

ARTIST BIOGRAPHIES

Sidney A. King's multi-faceted career as a double bassist, composer and arranger spans over three decades. His extensive experience as an orchestral performer includes appearances with some of the most prestigious ensembles in the country. Since 1992, he has performed at the orchestra of the Grand Teton Music Festival, often serving in titled positions. He has served as principal bassist with the Houston Grand Opera, the Texas Opera Theater, the Sunflower Music Festival, and the Des Moines Metro Opera, and has performed with the symphonies of the Detroit, Cincinnati, Houston, Pittsburgh, Indianapolis and Nashville, as well as as the Louisiana Philharmonic and the St. Paul Chamber Orchestra. He held the position of assistant principal bassist of the Louisville Orchestra from 1984-2006.

As a composer, Mr. King has received commissions from such diverse organizations such as the Freudig Singers of Western New York, the American Harp Society and the Bunbury Theatre of Louisville. His compositions have been performed by artists and ensembles throughout the country. 2012-2013 season premieres included *Duende al Rojo* for solo double bass and string orchestra commissioned by the Youth Performing Arts High School of Louisville, Es ist ein ros ensprugen commissioned by the Freudig Singers of Western New York, *Hazelhurst Suite* for solo double bass, and *Tangos de los Angeles* for double bass and harp. Commissioned by the Sewanee Summer Music Festival, *Entre Dos Luces* for solo double bass and orchestra, was premiered in July 2013. As performer, composer and arranger with the nationally prominent flamenco ensemble *Al Sur*, Mr. King has appeared on stages, in theaters, and on broadcasts throughout the country, and has been been featured as soloist with orchestras such as the San Diego Symphony and the Louisville Orchestra. Mr. King's compositions are published by St. James Music Press and Really Good Music.

A gifted teacher, Mr. King serves as professor of double bass and Director of String Education Activities at the University of Louisville School of Music. He has served on the faculty of the Sewanee Summer Music Festival since 2006. In 2011, he was named Teacher of the Year by the Kentucky chapter of the American String Teachers Association.

Krista Wallace-Boaz, Assistant Dean for Student Programs, Director of Graduate Studies, and Associate Professor of Piano and Pedagogy for the University Of Louisville School Of Music, teaches class piano, piano pedagogy, keyboard literature classes, and applied piano. In 2003 she became the pianist in the Trio Bel Canto, an alto saxophone/tenor saxophone/piano trio dedicated to the creation of new music for this genre. A former new music reviewer for *Clavier-Companion* magazine (formerly *Clavier*) since 1999, she has also been published in Keyboard Companion, and has served as the President of the Kentucky Music Teachers Association and chair of the Music Teachers National Association State Presidents Advisory Council. Wallace-Boaz is active as an adjudicator and collaborator, performing with nationally and internationally renowned artists including Oystein Baadsvik, Fabio Brum, Aaron Boaz, Delfeayo Marsalis, Patrick Meighan, James Houlik, and Donald Peck, and is a pianist in the newly founded Grawemeyer Chamber Players. In March 2010 she made her Carnegie Hall debut with the University of Louisville Grawemeyer Players, performing works by Lutoslawski and Currier, receiving accolades from the NY Times for her warm-toned and picturesque performance. She may be heard in collaboration with saxophonist Cory Barnfield on the newly released recording

Journey, produced by New Dynamic Records, on *Free Flying* with trombonist Brett Shuster, produced by Albany Records, and *American Fusion* with saxophonist David Wozniak, produced by Emeritus Recordings.

A 2013 recipient of the University of Louisville's Distinguished Faculty Award for Service to the Community, Wallace-Boaz holds a Bachelor of Music degree in Piano Performance from the University of Louisville, a Masters of Music in Piano Performance and Pedagogy from Northwestern University, and a Doctor of Music in Piano Performance and Pedagogy from Northwestern University.

Evelyn Loehrlein has enjoyed a diverse career as a performer and arts administrator. As Principal Flutist of the Huntsville (Alabama) Symphony Orchestra since 1988, she has made numerous solo appearances, including Ellen Taafe Zwilich's *Concerto for Flute and Orchestra*, Howard Hanson's *Serenade*, Charles Griffes' *Poem* and Mozart's *Concerto for Flute and Harp*. In 2007, she premiered a flute concerto written for her by Christopher Weiss to commemorate the thirtieth anniversary of her first HSO performance.

A versatile musician, Ms. Loehrlein performed with Orchestra Nashville on tour with Amy Grant and Vince Gill, and at the Bonnaroo Festival with Trey Anastasio of Phish. Recent performances include a concert in the inaugural "Fortissimo Fest" in Sophia, Bulgaria, and David Maslanka's epic *O Earth, O Stars* for solo flute and cello with the Huntsville Chamber Winds.

From 1990 to 2012, Ms. Loehrlein held a variety of leadership administrative positions with the Huntsville Symphony Orchestra and currently serves as Director of Operations of the Sewanee Summer Music Festival in Tennessee. She is a trustee of the Louisville Youth Orchestra, and an active hospice patient care volunteer with Hosparus of Louisville. Ms. Loehrlein is married to double bassist and composer Sidney King.

Katherine Newman graduated from Auburn University with a Bachelor's and Master's Degree in Music-Applied Harp, under renown harpist Marjorie Tyre. While at Auburn, she was a member of the Tyre Harp Ensemble which concertized in the southeast, including a performance at the Citadel! Her alma mater recently honored her for distinguished contributions in the field of music

She was Principal Harpist of the Columbus (GA) Symphony for eighteen years, and Principal Harpist of the Mobile (AL) Opera Orchestra for seven years before moving to Huntsville, AL to take the position of Principal Harpist of the Huntsville Symphony Orchestra.

Katherine Newman has performed with the HSO for over two decades. Solo appearances with the HSO include Mozart's *Concerto for Flute and Harp* with her colleague Evelyn Loehrlein, Ravel's *Introduction and Allegro*, Debussy's *Danse Sacred and Profane*, and an acclaimed solo performance with soprano Kathleen Battle.

In the Fall of 2011, she was appointed Harp Instructor at UA Huntsville for their first Applied Harp Major, and is now also teaching Music Appreciation and Music Theory there as well. As of Fall 2012, she has students majoring in harp, attending UA Huntsville, University of North Alabama, and Oakwood University.

SOM
2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Kendall Carter, *jazz piano*

(Student of Chris Fitzgerald)

Student Recital

Saturday Afternoon
November 22, 2014
2:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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PROGRAM

5 They Can't Take That Away From Me	George & Ira Gershwin (1898-1937)(1896-1963)
4 Bluessette	Toots Thieleman (b. 1922)
2 What Is This Thing Called Love	Cole Porter (1891-1964)
3 Love Ballade / Tenderly	Oscar Peterson (1925-2007)
1 Hamps Blues	Hampton Hawes (1928-1977)

Encore: Blues

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Sunday, November 23 - 3:00pm (Comstock Concert Hall) $
Chamber Music Society: Johannes String Quartet - Pre-concert lecture at 2:00pm in Music Building room 130. Chamber Music Society of Louisville Concert Series events are free for subscribers of the CMS, $25 for non-subscribers & $5 for students with ID. Call 502.852.6907 for subscription information.

Sunday, November 23 - 7:30pm (Comstock Concert Hall)
University Chorus, Collegiate Chorale & Cardinal Singers

Monday, November 24 - 7:00pm (Bird Recital Hall)
University Jazz Repertory Ensembles

Monday, November 24 - 8:00pm (Comstock Concert Hall)
University Brass Ensembles

Tuesday, November 25 - 8:00pm (Comstock Concert Hall)
Guest Artists: Cardinal Rule

Tuesday, December 2 - 7:00pm (Bird Recital Hall)
University Guitar Ensemble

Friday, December 5 - 7:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

Saturday, December 6 - 3:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

Saturday, December 6 - 7:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

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SOM
2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Nick Kaizer, *jazz trumpet*

(Student of Ansyn Banks)

with

Ethan Evans, *trombone*
Shane Porter, *alto & baritone saxophones*
Shawn Knabel, *guitar*
Kendall Carter, *piano*
Marie Knueven, *bass*
Price McGuffey, *drums*

Student Recital

Saturday Afternoon
November 22, 2014
4:00 p.m.
Bird Recital Hall

Welcome to the University of Louisville!
We hope you enjoy the concert this afternoon.

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PROGRAM

September in the Rain	Harry Warren & Al Dubin (1893-1981)(1891-1945)
A Child is Born	Thad Jones (1923-1986)
West Coast Blues	Wes Montgomery (1923-1968)
How Insensitive	Antonio Carlos Jobim (1927-1994)
My Funny Valentine	Richard Rodgers & Lorenz Hart (1902-1979)(1895-1943)
Strasbourg St. Denis	Roy Hargrove (b. 1969)

PROGRAM NOTES

September in the Rain — **Harry Warren & Al Dubin**

I discovered this tune by hearing Roy Hargrove's big band play it on YouTube. Trumpeter Roy Hargrove sang the lyrics and I was instantly hooked. The lyrics of this composition are about someone who has recently lost their significant other. Being able to relate, inspired me to sing this composition.

A Child is Born — **Thad Jones**

This arrangement features a duet between piano and flugelhorn. I was first introduced to this tune by my mom and dad when we played this tune together in church. Thad's composition consists of chord qualities that are both soulful and full of love. The delicate nature of this work is perfect for a duo allowing for an intimate interpretation of this masterpiece.

West Coast Blues — **Wes Montgomery**

This classic composition was written for Montgomery's timeless album *The Incredible Jazz Guitar of Wes Montgomery*. Upon first glance this piece contains simple harmony and appears to be easy. However, this blues based piece incorporates a series of chromatically descending ii-V-I chord progressions that can trip up even the most polished of players. In addition to its complex harmonies, the triple meter offers an additional thrilling challenge.

How Insensitive — **Antonio Carlos Jobim**

Being a fan of Brazilian music inspired me to include a work from one of Brazil's most significant composers. Antonio (Tom) Jobim's *How Insensitive* employs a number of his classic compositional techniques, like the use fully diminished harmony. The melody consists of a two note motive that effortlessly weaves its way through the composition. This work along with *Chega de Saudade* helped to establish the Bossa Nova's popularity in North America.

My Funny Valentine — **Richard Rodgers & Lorenz Hart**

Composed by Rodgers and Hart, *My Funny Valentine* is the quintessential ballad. This jazz standard has been recorded by several artists. However, the most significant recording for me is Miles Davis' live recording from *Four and More*. Paying homage to Miles Davis, I have decided to perform this in his style complete with Harmon mute.

Strasbourg St. Denis

Roy Hargrove

This chart was written during Roy Hargrove's visit to Paris. The title is in reference to the underground Paris Metro subway station. This tune is comprised mostly from the minor pentatonic blues scale. With this piece, it is all about the attitude; everyone can play the notes, but can they feel them? The melody is refreshingly simple, so don't be surprised if you have this stuck in your head on the way out.

SCM
2014
78

UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents the

UNIVERSITY CHORUS

Bomi Lee, *Conductor*

featuring

Hyunjin Kwak, Sarah Tubbesing, and Andrew Wheaton,
student conductors

and

CARDINAL SINGERS

Kent Hatteberg, *Conductor*

Margaret Comstock Concert Hall
Sunday Evening
November 23, 2014
7:30 P.M.

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UNIVERSITY CHORUS

Cantate Domino — Hans Leo Hassler (1564-1612)

Sarah Tubbesing, *conductor*

UNIVERSITY CHORUS MEN

Irish Blessing — J. Jerome Williams, arr. Don Gray (b. 1937)

Cecilia — Herman Ruby and Dave Dreyer (1892 – 1959) (1894 – 1967), arr. Interstate Rivals

Andrew Wheaton, *conductor*

UNIVERSITY CHORUS WOMEN

Ave Maria — Cesár Alejandro Carrillo (b.1957)

Telemarketing Blues — Paul Rardin (b.1965)

John Combs, *piano*

UNIVERSITY CHORUS

Dirait-on — Morten Johannes Lauridsen (b.1943)

Hyunjin Kwak, *conductor*
Wonjoo Ahn, *piano*

William Tell Overture — Gioacchino Rossini (1792-1868), arr. by Julie Eschliman (b. 1967)

CARDINAL SINGERS

Hosanna to the Son of David — Thomas Weelkes (1576-1623)

Two Motets — William Hawley (b. 1950)
I. Mosella
II. Te Vigilans Oculis

Ave Maris Stella — Jēkabs Jančevskis (b. 1992)

Emily Yocum, Anna Rittenhouse. *soloists*

Alleluia — Jake Runestad (b. 1986)

Nunc Dimittis — Gustav Holst (1874-1934)

Erin Shina. Cody Martin. *soloists*

Cardinal Singers
Kent Hatteberg, *director*

Soprano I
Tera Pierce
Erin Shina
Sarah Tubbesing*
Emily Yocum

Soprano 2
Won Joo Ahn
Lydia Cox*
Jody McCaffery
Anna Rittenhouse

Tenor 1
Clayton Edwards
Brytner Evangelista*
Cody Martin
Jeffrey Moore
Sam Soto

Tenor 2
Kristofer Anderson
Seon Hwan Chu
Dylon Crain
Blake Wilson

Alto I
Megan Durham
Sara Kim
Bomi Lee#
Lauren Montgomery
Elizabeth Smith

Alto 2
Amy Clay
Macy Ellis
Hyunjin Kwak*
Maria Miller

Bass 1
Bradley Detro
Jon Gentry
Alex Kapp
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Nathan Yothers

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**graduate student*
#UofL faculty

University Chorus

Bomi Lee, *director*

Sarah Tubbesing, Andrew Wheaton, Lydia Cox, Hyunjin Kwak, *graduate assistants*

Soprano I
Laura Bower
Sidney Farmer
Nala Kathleen Johnson
Jessica Kingery
Haley Massad
Emma Powers
Ashley Sonne
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Soprano II
Lydia Cox*
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Kelly Anderson
Bailey Carter
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Holly Hankin
Madelyne Johnson
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Lucy Torpey
Mea Ward
Bethany Wilker
Madeline Witcher
Gina Woods

Alto II
Patricia M. Edison
Hyunjin Kwak*
Heidi Urban
Rachel Vaughan

Bass I
Ibosh Chertmanov
Seon Hwan Chu
Elijah Jones
Ray Powell
Cory Sams
Justin Sierkowski

Bass II
Alex Hamilton
Stephen Jones

**graduate student*

SOM
2014
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UNIVERSITY OF
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77th Season
Three Hundred Sixty-second Concert
of the Society

Johannes String Quartet

Soovim Kim, *violin*
Jessica Lee, *violin*
Choong-Jin Chang, *viola*
Peter Stumpf, *cello*

University of Louisville
November 23, 2014
3:00 P.M.
Comstock Concert Hall

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*We will be pleased to add the names of additional contributors in subsequent programs.

Program

Quartet in F Minor, Op. 80 (1847) — Felix Mendelssohn (1809-1847)
- Allegro vivace assai
- Allegro assai
- Adagio
- Finale: Allegro molto

Quartet No. 6 (1939) — Béla Bartók (1881-1945)
- Mesto; Vivace
- Mesto; Marcia
- Mesto; Burletta
- Mesto; Molto tranquillo

Intermission

Quartet in B-flat Major, Op. 67 (1875) — Johannes Brahms (1833-1897)
- Vivace
- Andante
- Agitato (Allegretto non troppo)
- Poco Allegretto con Variazioni

The Johannes String Quartet appears through arrangement with
Frank Salomon Associates
121 West 27th Street, New York, NY 10001
www.franksalomon.com
www.johannesquartet.com

Acknowledgments

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We are very grateful for a generous bequest left to the Society by Louise T. Schulman.

Special thanks to Dr. Jean Christensen for preparing all of our program notes.

Gerhard Herz was a long-time beloved faculty member of the University of Louisville School of Music and an invaluable supporter of the Chamber Music Society. Before his death in 2000, Gerhard made a gift to the Society to insure that both the number of concerts as well as the quality of musicians be maintained for five years. Emilie Strong Smith was an involved and generous Chamber Music Society supporter for many decades. In honor of these individuals, the top contributors category has been designated the Gerhard Herz-Emilie Strong Smith Sustainers. For information on becoming a Herz-Smith Sustainer, please contact Barbara Brick at (502) 329-4901 or bababb@bellsouth.net.

www.louisvillechambermusic.org

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Next Chamber Music Society Concert

February 15, 2015 - 3:00 p.m.

Amernet String Quartet

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louisvillechambermusic.eventbrite.com

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2014
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Shawn Knabel, *jazz guitar*

(Student of Craig Wagner)

with

Thiago Fernandes, *tenor saxophone*
Nick Kaizer, *flugelhorn & trumpet*
Iara Gomes, *piano*
Kendall Carter, *organ*
Isaac Poole, *bass*
Price McGuffey, *drums*
Israel Cuenca, *drums*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Afternoon
November 23, 2014
3:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
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PROGRAM

Dolphin Dance	Herbie Hancock
Technicolor Cardigan	Shawn Knabel
Blue Monk	Thelonious Monk
Heloisa	Shawn Knabel
Donna Lee	Charlie Parker
Surfer Girl	Brian Wilson
Wave	Antonio Carlos Jobim
Little Wing	Jimi Hendrix

PROGRAM NOTES

Dolphin Dance — **Herbie Hancock**

This tune was written by pianist Herbie Hancock and recorded on his influential "Maiden Voyage" album. It features a beautifully lyrical and motivic melody that navigates its way through a series of shifting tonalities without ever repeating a section. The changing harmonies and prevalent pedal tones make it a challenge for improvisation, but it also lends itself to melodic and motivic development. This song is ideal for a trio setting, in which I will provide harmonic accompaniment to my own melodic lines.

Technicolor Cardigan — **Shawn Knabel**

I began writing this tune as a project for my composition lessons during my junior year. My inspiration for the arrangement came from one of my favorite guitar players, Bill Frisell, who has often performed in a similar trio setting. The first section relies on droning guitar loops that create an ambient soundscape over which we improvise as a group. The second section is at a faster tempo with more harmonic changes and a more clear structure. Improvisational sections then combine and further juxtapose the openness of the static harmony from the first section and the structure of the second.

Blue Monk — **Thelonious Monk**

Thelonious Monk is one of my favorite jazz composers, and this tune is representative of many traits of his music. The melody is simple and chromatic, and it focuses on short, repeated motives with a lot of syncopation. I've chosen to play this in an organ trio setting, where the organ will fill the role of the bass player as well as providing harmonic accompaniment. My arrangement of this standard 12-bar blues will feature the pianistic technique of planing harmonies on the chromatic melody and trading melodic lines between the guitar and organ. I find this tune to be the most expressive when it's played slowly and sincerely.

Heloisa — **Shawn Knabel**

The core of this tune was written in my dimly-lit bedroom of an apartment that I shared with two friends in Brasilia, Brazil, where we spent the semester studying Brazilian music. Stylistically, it shares little with the music we studied there, but its mood and feeling reflect many of the unique discoveries, new friendships, and challenges I was experiencing at the time. My experience in Brazil had a profound effect on my life as a whole, and I believe everything I play to be informed, influenced, and created in part by my life there. This song is an example of that.

Donna Lee — **Charlie Parker**

Charlie Parker wrote this bebop melody in 1947 to the chord changes of the traditional standard "Back Home Again in Indiana," and Parker's melody has since become a jazz standard as well. In congruence with the bebop tradition, it is usually played at a fast tempo, which makes navigating its complex harmonic changes difficult. It

is often played during impromptu jam sessions with this simple formula: play the melody first, follow with multiple soloists, and then finally play the melody again. I have chosen to play this song in that formula, with a unison melody between the guitar and tenor saxophone.

Surfer Girl — **Brian Wilson**

Last winter I was driving my car listening to one of the first cassette tapes I was given as a child, *The Beach Boys Greatest Hits*, and wishing I was back in Brazilian weather. As I listened to the harmonized vocal melody of "Surfer Girl," I realized it would be the perfect song for a solo guitar arrangement. Months later, I began brainstorming to how I would approach the song and found that my idea had already been taken— by none other than my hero Bill Frisell. With inspiration from Bill and the tutelage of solo-guitar guru Craig Wagner, I've arranged my own version of this sweet melody, with a section of solo improvisation at the end.

Wave — **Antonio Carlos Jobim**

It would take more than a few concerts to adequately exemplify the sum of my musical experiences in Brazil, but I decided to focus on one of the country's most famous composers— "Tom" Jobim. He was an influential singer and composer who played a large role in the exchange between American and Brazilian music, and many of his songs (such as this one) have become standards in both countries. "Wave" is in the style of bossa nova, which is a laid-back music based on the rhythms of the traditional samba. The lyrics of this tune, which I will sing in Portuguese, are typical of bossa nova in their themes of love and longing.

Little Wing — **Jimi Hendrix**

I place Jimi Hendrix at the very core of my musical influences and my favorite guitar player in history. He changed the way people thought they could, should, and did play guitar, and his music has continued to influence artists of many genres even today. "Little Wing" is one of his most interesting and iconic compositions, with unconventional phrase lengths and a blue-influenced melody. This instrumental arrangement features a duet introduction between the guitar and bass as well as Jimi's original recorded solo harmonized in fourths. It's the only logical end to this performance.

SOM
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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

UNIVERSITY BRASS ENSEMBLES

November 24, 2014
8:00 pm
Comstock Concert Hall

University of Louisville Sackbuts

La Bavara a4 — Giovanni Martino Cesare (1590 –1667)

Jack Ashworth, organ

Tom Macaluso, Dr. Brett Shuster, Caitlin Thompson & Sebastian VanHorn

University of Louisville Trombone Ensemble
Dr. Brett Shuster, director

Tower Music — Vaclav Nelhybel (1919-1996)

poème d'amore — James Stephenson (b. 1969)

Tom Macaluso, conductor

Fantasy and Double Fugue — Eric Ewazen (b. 1954)

Brett Shuster, conductor

Josh Barnes, Ethan Evans, Jarrod Foushee, Sam Hornbuckle, Tom Macaluso, Noah Strunk, Caitlin Thompson, Sebastian VanHorn & Liz Walker

University of Louisville Tuba Euphonium Ensemble

Celestial Suite — Stephen Bulla (b. 1953)
Canzone Lunaire
Eclipse

Jared Anderson, Rachel Casey, Billy Engelman, & Nick Gay, *euphoniums*
Chris Cusick, Eric Montgomery & Caleb Stevens, *tubas*

Clinton McCanless, *director*

Brass Chamber Ensemble

Cardinal Brass Quintet

Quintet no. 1 Victor — Victor Ewald (1860-1935)

Brandon Doggett, Blake Herron, *trumpets,* Jake Campbell, *horn,*
Joshua Barnes, *trombone*, Eric Montgomery, *tuba*

University of Louisville Trumpet Ensemble

Dr. Michael Tunnell and Dr. Mark Lynn, Directors

Suite for Five Trumpets (1960) — Ronald LoPresti (1933-1985)

Intrada
Chorale
Finale

TRIO for Jimmie Stamp (1981) — Stanley Friedman (b.1951)

Fantasia for Seven Trumpets (1991) — Eric Ewazen (b.1954)

Blake Herron, Kevin Kierspe, Arabo Bay, Connor May, Nick Wysong, Kristian Kemker, Summer Sneed, Jacob Atwell, Noah Peak, Luke Steven, Trevor Webb, Justin Swisher, Lucas Menser, Michael Young, Clinton Linkmeyer, Sam Loomis & Chris Labrum

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2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

University Jazz Repertoire Ensembles

Brazilian Ensemble
Directed by Mike Tracy

Monday Evening
November 24, 2014
7:00 p.m.
Bird Recital Hall

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We hope you enjoy the concert this evening.

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Thank you.

PROGRAM

Magalenha — Galatic

Falando de Amor — Antonio Carlos Jobim

O Ovo — Hermeto Pascoal

Brazilian Ensemble

Jason McIntire, *clarinet* Shane Porter, *bari sax*
Thiago Fernandes, *tenor sax & flute*
Shawn Knable, *cavaquinho*
Ben Boelscher, *guitar* Iara Gomes, *piano*
Wil Kinman, *bass* Sam Broussard, *drums*
Mike Tracy, *director*

1) Nemesis Aaron Park

2)

3) Nothing Personal

4) Peaceful Warrior Aarons Parks

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SOM
2014
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UNIVERSITY OF
LOUISVILLE.

SCHOOL OF MUSIC

presents

Marie Knueven, *double bass*

(Student of Sidney King)

with

Adrienne Fontenot, *piano*
Sydney Simpson, *double bass*
Wes Jones, *double bass*
Veronica Palensky, *double bass*

Student Recital

Sunday Afternoon
November 30, 2014
2:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS AFTERNOON.

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Thank you.

PROGRAM

Sonatine, Opus 69b — Bertold Hummel (1925-2002)
- Allegro
- Andante Cantabile
- Finale Capriccioso

Two Hymns for Bass and Piano — Traditional, arr. Sidney King
- We Gather Together
- Let Us Break Bread Together

Sonata in D major, S 1028 — J.S. Bach (1685-1750)
- Adagio
- Allegro

Vocalise, Op. 34, No. 14 — Sergei Rachmaninov (1873-1943)

Q for Salamanca — Jan Alm (b. 1955)
- Allegro
- Andante
- Presto
- Allegro moderato

PROGRAM NOTES

Sonatine, Opus 69b — **Bertold Hummel**

Hummel is considered "the grandchild of Hindemith," because Hummel's teacher studied with Hindemith. This piece was great to work on throughout the semester. As a contemporary piece, its different tonalities offer an interesting palate to color and construct the melodies and harmonies.

Sonata No. 2 in D major, S 1028 — **J.S. Bach**

J.S. Bach is one of my favorite composers. I wanted to play this piece because it is representative of my hard work, struggle, and progress on classical bass throughout my undergraduate career. I have come a long way from when I started as mainly a jazz player, considering I had played classical bass for years.

Two Hymns for Bass and Piano — **Sidney King**

I wanted to celebrate the season of Thanksgiving with these two hymns. They are very nice, lyrical pieces, and it seemed very appropriate for the time of my recital. It was also fun to work on a piece that my professor, Sid King, arranged himself.

Vocalise, Op. 34, No. 14 — **Sergei Rachmaninov**

The romantic period has always been my favorite period of classical music. This piece is a perfect sample of the style.

Q for Salamanca — **Jan Alm**

Being in a bass quartet this semester has given me the chance to play different roles in an ensemble, other than always the bass line. This piece is so much fun to play in a bass quartet. It is also an opportunity to get my friends involved in my recital. One of my favorite aspects of college is being in the bass studio and a member of the bass section in orchestra. It is a wonderful group of people, and I am very thankful to have been a part of it.

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

Tuesday, December 2 - 7:00pm (Bird Recital Hall)
University Guitar Ensemble

Friday, December 5 - 7:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

Saturday, December 6 - 3:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

Saturday, December 6 - 7:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

Sunday, December 7 - 2:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

Monday, December 8 - 8:00pm (Comstock Concert Hall)
Guest Artists: Chamber Winds Louisville

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

Lauren Cannady, *flute*

(Student of Don Gottlieb)

with

Adrienne Fontenot, *piano*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Monday Evening
December 1, 2014
8:30 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
WE HOPE YOU ENJOY THE CONCERT THIS EVENING.

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PROGRAM

Concerto for flute and Orchestra — Luigi Boccherini (1743-1805)
- I. Allegro moderato
- II. Adagio
- III. Rondeau - Allegretto

Caprice No. 24 in A Minor: Tema con Variazioni — Nicoló Paganini (1782-1840)

Sonata (Undine) Op. 167 — Carl Reinecke (1824-1910)
- I. Allegro
- II. Intermezzo - Allegretto vivace
- III. Andante tranquillo
- IIII. Final - Allegro molto

PROGRAM NOTES

Concerto for flute and Orchestra — **Luigi Boccherini**

Luigi Boccherini was born in Lucca Italy in February 1743 and was an Italian classical era composer and cellist. Having come from a musical family his father sent him at an early age to study in Rome. In Vienna he was employed by the court as a musician of the Burgtheatre. He was later employed by Infante Luis Antonio of Spain, who was the younger brother of King Charles III. He wrote a large amount of chamber music and was mostly influenced by Joseph Haydn. He is most known for a particular Minuet from his *String Quintet in E*, Op. 11, No. 5, and his *Cello Concerto in B-flat Major.*

Boccherini's *Flute Concerto in D Major* holds true to his typical courtly and galant style of writing. The first and third movements are both in D major and have a fast and bouncy feel. They both have a small minor section towards the end of each movement. The second movement is in G major and, though much slower, it still gives a light airy feeling to the listener.

Caprice No. 24 in A Minor: Tema con Variazioni — **Nicoló Paganini**

Nicoló Paganini was born in the town of Genoa, Italy in 1782. He started the violin under the tutelage of his father Antonio, an amateur musician and dock worker. When Nicoló's skills progressed rapidly, he was sent to study with Giovanni Servetto and later Giacomo Costa. By age 12, he was giving concerts for churches and private groups. He had already composed his work Carmagnola, a set of fourteen variations on a theme for violin and guitar. He later put together his own benefit concert in order to raise funds to travel abroad and study violin as well as composition. At this point, Paganini was already gaining a reputation as a virtuoso violinist. He went on two concert tours around Italy, and later did tours in Austria, Germany, France, and Great Britain. After retiring from performing, he became a dealer in violins. He passed away on May 27, 1840 in Nice, France.

Caprice No. 24 comes from the collection *24 Caprices*, Op. 1 (c. 1805). It is, as the title implies, a theme and variation form. The theme is presented in the key of A minor, and the eleven variations stay in the same key. Each variation can be looked upon a display of a separate skill. For instance, the third variation is entirely in octaves, requiring flexible fingers to hit the double stops. Each variation adds complexity and ingenuity, finishing in a blaze of quick notes and double stops. This arrangement for flute, while not using double stops, loses none of the energy and musicality of the original.

Sonata (Undine) Op. 167 — **Carl Reinecke**

Carl Reinecke's *Sonata in E Minor* is based on the novel, *Undine*, written by Friedrich de le Motte Fouque in 1811. The Undine legend is a love story between the water spirit, Undine and Huldbrand, a young knight. The only way for Undine to obtain an immortal soul is by obtaining the true love of a mortal man. When she is still a small child her uncle Kuhleborn, who is a powerful water god, leaves her ashore so that she is found and raised by a fisherman and his wife.

When she is grown Kuhleborn arranges for a storm that leaves Huldbrand stranded on the peninsula where Undine has grown up. They fall in love and he asks her to marry him. He then brings her back to live with him in the castle. Undine thanks Huldbrand for the gift he has unknowingly given her and offers him to back out if he chooses. He confesses his love for her and choses not to leave her.

Huldbrand's first love, Berthalda, befriends Undine and comes to live with them in the castle. Huldbrand begins to flirt with Berthalda which displeases Kuhleborn. He tells Undine that if Huldbrand's love ever strays from her that he must die and that Undine must be the one to do it. Huldbrand begins to get frustrated with Undine and her amount of communication with the water spirits and begins an argument between the two, resulting in her moving back to the sea. But not before warning him that if he is to leave her that he must die. Huldbrand ignores this warning and sets out to marry Berthalda.

Even after bargaining and pleading with her uncle, Undine is forced to attend the wedding to give Huldbrand a kiss which kills him. Undine secretly attends the knight's funeral among the other mourners. She then disappears and in her place leaves two streams of water encircling his grave.

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Piano Studio

(Students of Dror Biran)

Monday Evening
December 1, 2014
6:00 p.m.
Bird Recital Hall

PROGRAM

from Five Encores to "Dynamic Motion" — Henry Cowell (1897-1965)
2. Amiable Conversation

Holly Hankin

Sonata in E-flat Major, K. 282 — W. A. Mozart (1756-1791)
I. Adagio

Sidney Farmer

Mazurka in A Minor, Op. 7, No. 2 — Frédéric Chopin (1810-1849)

Sidney Moss

Intermezzo in A Minor, Op. 76, No. 2 — Johannes Brahms (1833-1897)

Abby Matracia

from Children's Corner — Claude Debussy (1862-1918)
Little Shepherd

Gabe Huff

French Suite No. 6 in E Major, BWV 817 — J.S. Bach (1685-1750)
III. Sarabande
IV. Gavotte

Brytner Evangelista

from Children's Corner — Claude Debussy
Golliwogg's Cakewalk

Rachel Vaughan

Rhapsody in G Minor, Op. 79, No. 2 — Johannes Brahms

Lydia McCracken

Sonata in E Major, Op. 109
I. Vivace, Adagio espressivo

Ludwig van Beethoven
(1770-1827)

John Flannigan

Intermezzo in B-flat Minor, Op. 117, No. 2

Johannes Brahms

Meaghan Spencer

Sonata in D Major, Op. 28
II. Andante

Ludwig van Beethoven

Paige Harpring

French Suite No. 3 in B Minor, BWV 814
I. Allemande
II. Courante

J.S Bach

Hank Evans

Impromptu No. 1 in A-flat Major, Op. 29

Frédéric Chopin

Emily McCarthy

Impromptu No. 2 in E-flat Major, Op. 90

Franz Schubert
(1797-1828)

Ethan McCollum

from Well-Tempered Clavier II
Prelude and Fugue in C Major

J.S. Bach

Ibosh Chertmanov

Étude-Tableau No. 4 in B Minor, Op. 39

Sergei Rachmaninoff
(1873-1943)

Elliot Eckel

from Preludes Book II
XII. Feux d'artifice

Claude Debussy

Nathaniel Mo

Upcoming Events at the School of Music

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Tuesday, December 2 - 7:00pm (Bird Recital Hall)
University Guitar Ensemble

Wednesday, December 3 - 7:00pm (Bird Recital Hall)
University Violin & Viola Studio

Thursday, December 4 - 7:00pm (Bird Recital Hall)
University Violin Studio

Friday, December 5 - 7:00pm (Comstock Concert Hall) $
University Dance Theatre: Clara's Dream - $15 for general admission, $10 for children under 13 & seniors over 65. Call 502.852.6878 for ticket information.

Saturday, December 6 - 3:00pm (Comstock Concert Hall) $
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Monday, December 8 - 7:00pm (Bird Recital Hall)
University Guitar Studio

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UNIVERSITY OF
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SCHOOL OF MUSIC

presents

University Classical Guitar Ensemble

Dr. Stephen Mattingly and
Jordan Taylor, *directors*

Tuesday Evening
December 2, 2014
7:00 p.m.
Bird Recital Hall

WELCOME TO THE UNIVERSITY OF LOUISVILLE!
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UNIVERSITY CLASSICAL GUITAR ENSEMBLE

Alberto Abril
Cullen Edwards
Ray Powell
Justin Sierkowski
Patrick Wimsatt
Timothy Blunk
Jamie Monck
Cory Sams
Jordan Taylor

PROGRAM

Three Pieces — Jonathan Leathwood (b. 1970)
- A Fit Subject
- The Bells of St. Annes
- Dervishes

from Concerto en Sol — Georg Phillipp Telemann (1681-1767), arr. Jeremy Sparks
- I. Allemande

Tim Blunk, Ray Powell, Justin Sierkowski, Patrick Wimsatt

Three Piece — Claudio Monteverdi (1567-1643)
- I. I Bei Legami
- II. Non Cosi
- III. Allegro

Bouquet, Four Armenian Melodies — Loris Chobanian (b. 1933)

Cullen Edward, Jamie Monck, Cory Sams

from Americana, Op. 96a — John Duarte (1919-2004)
- I. Broadway
- III. Hoe-down

The Chippewyan Naildance — Annette Kruisbrink (b. 1958)

Nebulae — Olga Amelkina-Vera (b. 1976)

Full Company

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University Violin & Viola Studio

Thursday, December 4 - 7:00pm (Bird Recital Hall)
University Violin Studio

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Monday, December 8 - 7:00pm (Bird Recital Hall)
University Guitar Studio

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UNIVERSITY OF
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presents

Caitlin Dolenc, *oboe*

(Student of Jennifer Potochnic)

with

David George, *piano*
Rachel Blanton, *violin*

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Tuesday Evening
December 2, 2014
8:30 p.m.
Bird Recital Hall

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PROGRAM

Concerto in C Minor, BWV 1060 — Johann Sebastian Bach (1685-1750)
- Allegro
- Adagio
- Allegro

Sonata for Oboe and Piano, Op. 166 — Camille Saint-Saëns (1835-1921)
- Andantino
- Ad libitum - Allegretto - Ad libitum
- Molto Allegro

PAUSE

from *Les Contes d'Hoffmann* — Jacques Offenbach (1819-1880)
- Les oiseaux dans la charmille

Variations on a theme of Mikhail Glinka — Nikolai Rimsky-Korsakov (1844-1908)

PROGRAM NOTES

Concerto in C Minor, BWV 1060 — **Johann Sebastian Bach**

While the exact date is unknown, it is believed that Johann Sebastian Bach composed the C-minor concerto for oboe and violin between the years of 1717 and 1723, during the time he served as Kapellmeister in the court of Prince Leopold of Anhalt-Köthen. Although the only original manuscript of the concerto that remains is a transcription for two solo harpsichords (transcribed by one of Bach's pupils), musicologists agree that the piece was most likely written for violin and a wind instrument, due to the contrasting range and style in the writing for the two harpsichords. The three movements of the concerto are arranged in the tradition fast-slow-fast pattern. The first movement is an energetic allegro in ritornello form. The following Adagio is a fugue in which beautiful, soaring melodies are traded between the oboe and violin. A ritornello form returns again in the fiery final movement.

Sonata for Oboe and Piano, Op. 166 — **Camille Saint-Saëns**

The *Sonata for Oboe and Piano*, Op.166, was the first of three wind concerto composed by Camille Saint-Saëns in 1921. Saint-Saëns wrote the sonatas during his last year of life, fulfilling his wish to help expand the repertoire of oboe, bassoon, and clarinet. The piece was dedicated to his friend, Lois Bas, who advised Saint-Saëns on the composition of the oboe part and helped edit the piece before final publication. The sonata has three movements, but is not written in a traditional fast-slow-fast style. Each movement gradually increases in tempo. The first movement opens in an Andantino tempo, with the oboe playing a melody that mimics the chime of Westminster clock bells. The second movement begins with a pastoral cadenza, followed by a cheerful gigue, and ends with a return of the cadenza. The final Molto Allegro movement is spritely and brilliant.

Les oiseaux dans la charmille — **Jacques Offenbach**

Jacques Offenbach was a German-born French composer and is well-known for popularizing the genre of operetta. His opera, *Les Contes d'Hoffmann*, is based on three short stories by E.T.A. Hoffmann. In the first act, the protagonist, Hoffmann, becomes infatuated with a doll, Olympia, after putting on a pair of magic spectacles which make her appear to be a real human. She further attracts his attention after singing the aria, "Le oiseaux dans la charmille,"a song that is about everything speaking to a girl in love. The brief punctuations in the music represent Olympia pausing to be wound up and recharged.

Variations on a theme of Mikhail Glinka — **Nikolai Rimsky-Korsakov**

This set of variations by Nikolai Rimsky-Korsakov was composed in 1878, during Korsakov's appointment as inspector of Russian naval bands and was originally scored for solo oboe and concert band. It was written for a performance at the naval base of Kronstadt by the United Bands of the Navy Department. The set of

variations was one of several pieces Korsakov composed for band, with the intention of providing more versatile repertoire for wind bands, as well as practicing his skills of writing for solo instruments. The theme of the variations is based on a song by Russian composer Mikhail Glinka, entitled "Why do you cry, young beauty?" The plaintive, sorrowful theme is stated and then followed by twelve short variations. There is a march-like finale, which ends with a solo oboe cadenza.

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Thursday, December 4, 2014
3:00 p.m.
Bird Recital Hall

CONVOCATION

PROGRAM

Concertino — Carl Maria von Weber (1786-1826)

Lucas Hampton, *clarinet*
(student of Matthew Nelson)
David George, *piano*

Sonata for Trumpet in Bb and Piano — Paul Hindemith (1895-1963)
I. Mit Kroft
II. Massig bewegt

Trevor M. Webb, *trumpet*
(student of Michael Tunnell & Mark Lynn)
Debbie Dierks, piano

Sonata — Kent Kennan (1913-2003)
I. With strength and vigor

Christopher Labrum, *trumpet*
(student of Mark Lynn)
Lillian Aguilera, *piano*

Three Bagatelles — Fisher Tull (1934-1994)
I. Prelude
II. Improvisation

Sam Loomis, *trumpet*
(student of Michael Tunnell)
Lillian Aguilera, *piano*

Sonata for Oboe and Piano — Francis Poulenc (1899-1963)
III. Deploration

James Hardaway, *oboe*
(student of Jennifer Potochnic)
John Combs, *piano*

Sonata for Oboe — Camille Saint-Saens (1835-1921)
I. Andantino

Hagan Zoelleus, *oboe*
(student of Jennifer Potochnic)
John Combs, *piano*

Aeolian Song — Warren Benson (1924-2005)

Allen Schultz, *alto saxophone*
(student of Adam McCord)
Ethan McCullum, *piano*

Concerto No. 1 in Eb Major — Richard Strauss (1864-1949)

Seth Berkenbosch, *horn*
(student of Bruce Heim)
Natalie Rahn, *piano*

UNIVERSITY OF
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Thursday, December 4, 2014
3:00 p.m.
Room 267

CONVOCATION

PROGRAM

In the Woods — Toru Takemitsu (1930-1996)
III. Muir Woods

Timothy Blunk, *guitar*
(student of Stephen Mattingly)

Drei Tentos — Hans Werner Henze (1926-2012)
I. Du Schones Bachlein
II. Es Findet Das Aus Oft
III. Sohn Laios

Caprice No. 28 and Caprice No. 7 — Luigi Legnani (1790-1877)

Jamie Monck, *guitar*
(student of Stephen Mattingly)

Guardame las Vacas — Luis de Narvaez (1490-1577)

Justin Sierkowski, *guitar*
(student of Stephen Mattingly)

Rhapsody for Clarinet — Willson Osborne (1906-1979)

Matthew Batteiger, *clarinet*
(student of Matthew Nelson)

Sonata No. 1 from Six Canonic Sonatas — Georg Philipp Telemann (1681-1767)
I. Allegro

Caitlin Dolenc, *oboe*
(students of Jennifer Potochnic)
Scott Sams, *oboe*

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UNIVERSITY OF
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presents

Hana Park, *soprano*

with

Kihwa Kim, *piano*

Guest Artist Recital

Saturday Evening
December 6, 2014
7:00 p.m.
Bird Recital Hall

PROGRAM

Fiançailles pour rire — Francis Poulenc (1899-1963)
- I. La Dame André
- II. Dans l'herbe
- III. Il vole
- IV. Mon cadavre est doux comme un gant
- V. Violon
- VI. Fleurs

Selections from Zeitungsausschnitte, Op. 11 — Hanns Eisler (1898-1962)
- Aus einer Enquête
  - Die Sünde
  - Mutter und Vater
  - Der Tod
- Mariechen
- Kriegslied eines Kindes

Selections from Hermit Songs, Op. 29 — Samuel Barber (1910-1981)
- St. Ita's Vision
- The Crucifixion
- The Monk and His Cat
- The Praises of God
- The Desire for Hermitage

눈 (Snow) — Hyo-Geun Kim (b. 1960)

고풍의상 (Traditional Attire) — I-Sang Yun (1917-1995)

신아리랑 (New Arirang) — Dong-Jin Kim (1913-2009)

Depuis le Jour from "Louise" — Gustave Charpentier (1860-1956)

ARTIST BIOGRAPHIES

Having been recently profiled in *Opera News*, Hana Park's recent performances include appearances as a main role in *From My Mother's Mother* with the Houston Grand Opera. She was a participant in the Marlboro Music Festival and she was the 2010 National Semifinalist in the Metropolitan Opera National Council Auditions. She recently sang Mahler's *Symphony No. 8* with the Nashville Symphony Orchestra, Beethoven's *Choral Fantasy*, Mendelssohn's *A Midsummer Night's Dream* and Mahler's *Symphony No. 8* at the Cincinnati Symphony Orchestra's May Festival, conducted by James Conlon. She returned to Wolf Trap to sing both the title role in Mozart's *Zaide*, and excerpts from Gounod's *Roméo et Juliette* with the National Symphony Orchestra. She also sang her performances of Suor Genovieffa in *Suor Angelica* with Castleton Festival conducted by Lorin Maazel. In the summer of 2009 at Wolf Trap Opera she performed the roles of Mimi in *La Bohème* and Amor in *Il Ritorno d'Ulisse in Patria*. Concerning her Mimi, the *Washington Post* wrote that, "As the emotional center of the opera, she glowed."

At Cincinnati College-Conservatory of Music, Hana has been featured as Nannetta in *Falstaff*, Mimi in *La bohème* and Lucrezia in *Lucrezia Legende*. She has also appeared in concert with the Ashville Symphony Orchestra for the Beethoven *Mass in C* and Musica Sacra for both Handel's *Messiah* and the *Coronation Mass* of Mozart. In the summer of 2008 Ms. Park was a participant of the Tanglewood Music Festival, where she had the opportunity to work in a master class setting with Maestro James Levine and Phillis Curtin.

She is the recipient of the Corbett Award and Italo Tajo Memorial Award of the Corbett Opera Competition at CCM, and Grand-Prix and Audience Award from The Seventh International Lied Competition of Japanischen Schubert – Gesellschaft abroad. A native of Seoul, South Korea, she received degrees in Voice from Seoul National University (B.M) and the University of Cincinnati College-Conservatory of Music (M.M and D.M.A.).

Kihwa Kim is currently in the Opera coaching Artist Diploma program at the University of Cincinnati College Conservatory of Music (CCM). She received her Bachelor of Music and Master of Music degrees in Piano performance at the Chonnam National University from South Korea. She came to the U.S. for advance studies receiving her Master degree in collaborative piano from the College Conservatory of Music in Cincinnati.

She has worked as an orchestra pianist for the city of Mokpo Symphony Orchestra in numerous concerts and as an opera coach for the KangSookJa Opera Line in productions of *Don Giovanni, Die Zauberflöte, Un ballo in maschera, Il Trovatore, Cavalleria Rusticana,* and *The Medium*. While at CCM, she has worked with Maestro Kevin Murphy in *L'Étoile* and Maestro Mark Gibson in *Don Pasquale* and *Hansel and Gretel*.

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University Guitar Studio

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LOUISVILLE.

SCHOOL OF MUSIC

presents

Ethan James McCollum, *piano*

(Student of Dror Biran)

Senior Recital

This recital is presented in partial fulfillment of the Bachelor of Music degree.

Sunday Evening
December 7, 2014
8:30 p.m.
Comstock Concert Hall

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PROGRAM

Chaconne in G Major, HWV 435 — George Frideric Handel (1685-1759)

Sonata in D Major, Hob XVI: 33 — Franz Joseph Haydn (1732-1809)
- I. Allegro
- II. Adagio
- III. Tempo di Minuetto

Four Impromptus, Op. 90 — Franz Schubert (1797-1828)
1. C Minor
2. E-flat Major
3. G-flat Major
4. A-flat Major

Le Grillon, Op. 60bis. — Charles-Valentin Alkan (1813-1888)

PROGRAM NOTES

Chaconne in G Major, HWV 435 — George Frideric Handel

Handel's *Chaconne* exists in no fewer than five versions, the earliest dating to somewhere between 1703 and 1706, when he was still quite young and employed as an orchestral violinist and harpsichordist in Hamburg. The most common version is the solo keyboard version, the version being performed here. It also exists in various concerto versions and in various orchestrations.

A chaconne is piece with a simple chord progression, often with a stepwise ground bass, and the progression keeps repeating, with each repetition being a new variation. The theme is majestic, and true to the chaconne/passacaglia style, Handel puts weight and emphasis on the second beat of the measure. While the theme and each variation flow onto the next, the variations can be grouped into larger sections connected by similar textures and techniques. This makes the transition from variation to variation smooth, and helps connect the variations together. From the beginning, each variation increases in speed, but it all comes to a grinding halt and restarts slowly as the tonality switches from G major to G minor. After several variations in minor and another gradual increase in speed and intensity, the tonality switches back to G major again, which brings the *Chaconne* to a close.

Sonata in D Major, Hob XVI: 33 — Franz Joseph Haydn

Franz Joseph Haydn composed no fewer than sixty keyboard sonatas, and six in the key of D major. This sonata was composed in 1778, while Haydn was Kapellmeister for Esterházy. It is in three movements, with the first movement in a typical and concise sonata-allegro form. Haydn uses ornamentation, short phrases, and stark contrasts to invoke *Strum und Drang* (literally, "storm and drive") and his sense of humor throughout the movement. The second movement is a slow adagio in two sections: the first beginning in D minor and ending in F major, and the second section beginning in F major and modulating back to D minor. Haydn once again uses dynamic contrast, but this time for emotional drama, hearkening back to *Empfindsamkeit* (sensitive style) used often by C.P.E. Bach. Instead of resolving and ending, the second movement flows right into the third movement, which is back in the key of D major. The third movement is like a set of theme-and-variations, with each variation altering back from major to minor. The first half of the theme returns again like the beginning of the movement, before the final variation interrupts with scalar figures in the right hand, followed by alternating sixteenth notes in both hands which bring the sonata to a close.

Many of Schubert's greatest works were composed in the final years of his life, including both sets of four impromptus. Both the first set (Op. 90/D. 899) and the second set (Op. 142/D. 935) were composed in 1827, though only the Op. 90 set was published during Schubert's lifetime. Schubert's publisher called the works impromptus, not Schubert himself. Many scholars believe that the impromptus, as well as the six *Moments musicaux*, had influence from Jan Václav Voříšek's six impromptus, Op. 7, composed in 1822. This would not be a surprise, since the impromptus of Voříšek have similar, forms, compositional techniques, and character to those of Schubert.

The first impromptu is in C minor, and begins with G's in both hands, followed by a single melody which is the theme the entire impromptu revolves around. At first, it's like a slower march with great dynamic contrast, but it eventually becomes more vocal, the tonality moves down a major third from C minor to A-flat major, and the melody is now supported by triplet accompanimental figures in the left hand. The triplets turn into repeated notes, and the tonality shifts back into C minor for a contrasting, dramatic buildup, but the melody still uses the original theme. The accompaniment then shifts from triplets to sixteenth notes, and modulates to G minor, before resolving to G major, and returning to the repeated G triplet accompaniment, and coming back to C minor. This time, Schubert alternates between major and minor, and concludes with C major.

The second impromptu is in E-flat major, and is in ABA form with a coda, and the coda takes material from the B section. It begins with sweeping scales going down and up the keys, with a left-hand accompaniment accentuating both the bass, and the second beat. The B section modulates to B minor, a tonality very distant from E-flat major, causing a very jarring contrast between the two sections. This section features more chordal figures instead of scales, but the A and B sections are still connected by emphasis on the second beat, though this is much more prominent in the B section than the A section. The return of the A section is identical to the initial A section, and the coda begins in B minor, but alternates back and forth between B minor and E-flat minor. The piece ends with a big descending scale (this is a reference to the scalar motion in the A section, bringing the piece full circle), and stark chords. While it was unusual at this time to begin a piece in major and end in minor, it makes sense here due to the transition to the next impromptu, which is in G-flat major. E-flat minor and G-flat major both have six flats.

The third impromptu, as just stated above, is in G-flat major, a particularly dark key (and unusual for the time), and in a time signature of 4/2. While a version was actually published later in G major and in 4/4, that version is almost never preferred, nor widely performed. The melody of this impromptu is very lyrical, and the triplet accompaniment is also constant and steady throughout, with no drastic changes in texture. However, due

to interesting harmonic shifts and masterful dynamic contrast, Schubert maintains great drama, interest, and structure from beginning to end.

The final impromptu is in A-flat major, and is in ABA form. It starts in A-flat minor, and the A sections begins seemingly without much melodic material. The right hand has a descending arpeggio pattern, while the left hand plays bass notes and accompanimental chords. Schubert leads us through C-flat major and B minor (enharmonically equivalent parallel keys) before finally arriving at A-flat major, with a lyrical melody in the left hand emerging. The B section (trio) is notably darker in mood and is in C-sharp minor, and the arpeggios are replaced with more choral accompaniment. It returns to the A section, which is identical as the first iteration of the A section, and there is no coda at the end; just two final chords, V to I.

Le Grillon, Op. 60bis. — Charles-Valentin Alkan

While Charles-Valentin Alkan was becoming well known and celebrated as perhaps the best pianist from Paris and an up-and-coming composer in the first half of the 19th century, that momentum did not last. He held dear to musical beliefs and fundamentals many more progressive minds deemed "old-fashioned," and he practically never left the country to give tours or promote his music. Furthermore, near the middle of the century, he felt like he was cheated from the head professor position at the Paris Conservatoire, being beat out instead by Antoine Marmontel, who went on to teach the likes of Claude Debussy, Georges Bizet, Edward McDowell, and many others. After this event and the death of his dear friend and neighbor Frederic Chopin, Alkan basically withdrew from the public for 25 years, and was all but forgotten.

Le Grillon (The Cricket) Op. 60bis is the fourth of four nocturnes that Alkan composed. It was published in 1859, a year that saw the publication of several smaller scale piano works. The nocturne is in ABA form, the form Alkan used in all of his nocturnes. Like the title suggests, the piece portrays the chirping of a cricket. The lyrical melody and simple chordal accompaniment is straightforward, and at times the left hand must take over the melody from the right hand, as the right hand often leaps up to the very top register of the piano, playing grace notes that imitate the sound of a cricket chirping. Although there are some harmonic surprises and shifts, Alkan stays close to the key of B major. The B section changes to B minor and moves to the lower register of the piano and is much more staccato, and initially void of lyrical melodic material; just quick chords moving through harmonic progressions. A melody then rises up over the chords when the tonality moves to F sharp minor, but this melody eventually goes away, and the chords slow down and settle, which leads immediately into the A section again, this time with an occasional ornamentation in the melody. The coda hints at the B section, but does not build up any new tension, instead relaxing to the end, with one final chirp from the cricket.

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Monday, December 8 - 7:00pm (Bird Recital Hall)
University Guitar Studio

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Isaac Poole, *jazz guitar*

(Student of Craig Wagner)

with

Arabo Bey, *trumpet*
Meliane Burrier, *flute*
Thiago Wojtowicz, *clarinet & alto saxophone*
Ethan Evans, *trombone*
Shane Porter, *baritone saxophone*
Kendell Carter, *piano*
Shawn Knabel, *cavaco*
Andrey Goncalves & Stuart Wicke, *bass*
Sam Broussard & Price McGuffey, *drums*

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PROGRAM

Soundtrack for St. James	Isaac Poole (b. 1992)
Peri's Scope	Bill Evans (1929-1980)
I Once	Isaac Poole
On The Street Where You Live	Lerner & Loewe (1901-1988)(1918-1986)
Canto De Ossanha	Baden Powell (1937-2000)
Virgo	Wayne Shorter (b. 1933)
Windows	Chick Corea (b. 1941)
Soundtrack For St. James (reprise)	Isaac Poole

PROGRAM NOTES

Soundtrack for St. James - Isaac Poole

This piece is about arrivals and homesickness. I wrote it about halfway through my time in Brazil on a wet day when I was missing home. When you live in a foreign country for an extended period of time, I have found that you go through several different outlooks of your life there. When you arrive, the excitement and confusion about this new world is overwhelming, stressful and amazing at the same time. The craziness dies down, but you are still wonderfully enchanted with everything around you and the learning process of figuring out the culture and environment. After months of this, you realize that not everything is perfect there and there are some things about home that you like better. You miss your family, your friends, your car, the ability to easily communicate with the people around you, but most of all, Mexican (American) food. This is the part of the study abroad experience that nobody talks about. The point you wish that you could go home for just a day to remember that you have a real life there. This is where this song comes from.

Peri's Scope - Bill Evans

As a growing guitarist in the Jazz vein, my discovery process has led me to the music of musicians beyond my own instrument. I continually listen to not only guitarists, but singers, sax players, trumpet players and any other instrument that has made its mark on the language of Jazz. Pianists, in particular have been influential to me, perhaps because of the similar harmonic function the piano play in our music. One of my favorites of these players is Bill Evans, who expanded and changed the way players interact in the small ensembles in which we play. This tune is one of his most iconic and his original recording on "Portrait in Jazz" further brought his innovative sound to the ears of later generations.

I Once - Isaac Poole

Long before I began playing Jazz, I had found a part of my voice in the Blues. The music of the first recorded bluesmen, like Robert Johnson and Blind Willie McTell, spoke to me as a teenager and I was greatly influenced by them when I began my musical journey. When I did start playing Jazz, I noticed how similar it is to blues and the influence that they have had on each other throughout their respective evolution. Now I see the way that learning this language early on has effected the way I approach music as a whole. This piece comes from the Blues, but has my own voice in it. I see this to be a critical part of both Jazz and Blues - that when you perform, you are adding to the dialog that occurs in our culture and you are adding your own part to the mix.

On The Street Where You Live - Lerner & Loewe

I heard this tune the first time as played by Bill Frisell on his album with Ron Carter and Paul Motian. Like so many of the beautiful love songs from the Tin Pan Alley Musical Era, this piece has a unrelenting, infectious happiness and tells a love story that is still a deep part of our American consciousness. I don't sing well enough to give the lyrics the treatment they deserve, but I'll give you the first verse; "I have often

walked this street before, but the pavement always stayed beneath my feet before. All at once am I several stories high, knowing I'm on the street where you live."

Canto De Ossanha - Baden Powell

I spent the Fall of 2013 living in Brasília, Brazil as a part of the student exchange program at he University. While I was there I learned about the many types of Brazilian music, spoke Portugese and áte Pão de Queijo at least once a day. Baden Powell is one of the greatest guitarists that shaped Brazilian music, taking the technicality of choro and classical guitar, the excitement and popularity of samba and the deep spiritual and political statements that were needed for his time. Ossanha is an orexa, one of the gods of the syncretic religion of Candomblé, a religion which mixes the African gods of the slaves brought to Brazil and the saint of the Catholic church. This arrangement is intended to reflect my time there, using the thick rhythmic textures that are present in many styles of Brazilian music to represent the frantic and confused nature of living in a foreign country as wild as Brazil.

Virgo - Wayne Shorter

Since I discovered the music of Wayne Shorter, I have found this tune to be one of the most vivid and cinematic of his works and I adore it for that reason. I have distinct memories from when I was an underclassman, waking through campus after a late night practice at the School of Music with this composition perfectly capturing how I felt in those moments. The melody is heavy and tired, the harmony thick with dissonance and unexpected turns yet despite this, I felt uplifted. It is deceptively unmornful. *Virgo* was one of the earliest compositions that helped me realize that my musical voice should be in the language of Jazz.

Windows - Chick Corea

Like Bill Evans, Chick Corea is a pianist that changed the way I approach guitar. In this tune (as well as *Virgo*, the other tune I am performing as a duo), I am taking the ideas of many pianists to provide the harmonic and rhythmic accompaniment for myself as I play the melody and solo. *Windows* is an excellent tune to apply these techniques to because lyrical melody over rich, static harmony and sections that allow for intricate contrapuntal lines.

Soundtrack For St. James (reprise) - Isaac Poole

There comes a time while living abroad when you learn to accept that, like life at home, things might not be perfect, but you need to take advantage of your time there because it's quickly running out. Happiness is a choice. This is an arrangement of the first tune you heard realized for a large ensemble to give it a new sense of power and community. With that in mind, I'll let this piece speak for itself.

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Timothy Blunk, *guitar*

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PROGRAM

Segoviana — Darius Milhaud (1892-1974)

Fandanguillo — Joaquín Turina (1882-1949)

Sevillana — Joaquín Turina

El Polifemo de Oro — Reginald Smith-Brindle (1917-2003)
- I. Ben Adagio
- II. Allegretto
- III. Largo
- IV. Ritmico e Vivo

Homenaje - Pour le Tombe de Claude Debussy — Manuel de Falla (1876-1946)

INTERMISSION

All in Twilight — Tōru Takemitsu (1930-1996)
- I.
- II. Dark
- III.
- IV. Slightly Fast

In the Woods — Tōru Takemitsu
- Wainscot Pond - After a Painting by Corneilia Foss
- Rosedale
- Muir Woods

PROGRAM NOTES

Segoviana - Darius Milhaud

This composition was written in 1957 as a tribute to Andres Segovia. Though the great impresario of the guitar never performed the piece it occupies an important role in the catalogue of guitar works created for Segovia. The piece uses the guitar in conventional and unorthodox ways, highlighting Milhaud's unfamiliarity with the instrument, and his ability as a craftsman in overcoming this and utilizing the guitar to its full potential. The tonality of this piece is centered on modal G major/ minor and E minor points. The musical atmosphere is much like a fanfare and a fantasy, though the themes and ideas presented are staggered and often interrupted by one another. The contrasts created between chordal stabs, moving bass lines and recitative-like flourishes of notes form a busy and complex layering of material that ultimately resolves in a registral trading of melodic material coming to rest in a large fully encompassing G major chord.

Fandanguillo - Joaquín Turina

Another work from the Segovia repertoire, *Fandanguillo* is a work evocative of conventional Spanish idioms. It makes use of several guitaristic techniques as in the opening tabura motif, planing "block" chordal melodies, and chords made up of the open notes on the guitar. Though the rhythm of the Spanish fandanguillo dance is never explicitly stated, the exciting nature of the piece recalls images of the festivities and celebration that would surround the dancers. The piece centers around E minor with a brief deluge into A major during the B section. However, Turina uses several idiomatic Spanish guitar devices like frequent Phrygian dominant/ mixolydian mode mixture and impressionistic block chord melody and skew a traditional function of tonic.

Sevillana - Joaquín Turina

Turina penned the *Fandanguillo* as an evocation of Spanish traditional music, and the *Sevillana* is much the same, though this time it is Turina's birthplace and its flamenco music he is evoking. Turina wrote many pieces with titles referencing his home in Sevilla, but this one is certainly closest to his heart just as the guitar is closest to the heart of the flamenco music it honors. The piece opens with wide rasgueado statements intermixed with Phrygian melodies that move upwards from the bass. After this introduction we move through contrasting G major and minor modal sections until a cadenza leads us into a transcendent reprise of the intro material. The thematic material unrolls very freely in this piece. It stands in bright contrast to the formality of the Fandaguillo- almost improvisatory in nature. Surly a nod to the flamenco guitar tradition and the freedom imparted upon its form.

El Polifemo de Oro - Reginald Smith-Brindle

With inspiration from the poem *Adivinanza de la Guitarra,* Reginald Smith-Brindle wrote his most popular guitar composition: *El Polifemo de Oro.*

At the round
crossways,
Six maidens
dance.
Three of flesh
and three of silver.
Yesterday's dreams haunt them
but they are held embraced
by a Golden Polyphemus:
The Guitar!

- Federico García Lorca

Possibly the first serialist piece written for solo guitar- and certainly one of the most popular, *Polifemo de Oro* is a four movement work that transforms the guitar into a tool hardly reminiscent of its characteristic Spanish origins. Though Spanish idioms comes through in the use of arpeggiated chord melodies, punctual rasgueado chord strums, and use of tambura, the overarching contrapuntal and timbral features of the piece are the primary compositional devices used. A symmetrical slow-fast-slow-fast tempo structure is used. The first movement is a brief introductory statement with chords dissolving into layered counterpoint and further into quick moments of manic melodic ideas that relax gradually into the harmonic fabric created in the beginning of the piece. Movement two presents the listener with moving arpeggiated chords and ostinati that swallow melody from the top of the chord and drop it to the bass. This arpeggio and ostinato perpetual motion is transformed into motif as the piece swerves through schizophrenic developments to return cautiously in a reminiscent ostinato stasis quickly interrupted. A *Largo* captures the static air left in the wake of the previous movement and presents a clearly laid polyphony, perhaps the cleanest movement of *El Polifemo de Oro.* An AABA form seems on the horizon as the piece develops, but rather than recap the opening A section's material the melody escapes into a cascading chromatic run that dreamily slips up the guitar neck to fade away. The fourth movement is a powerful battering ram of rhythm and harmony that would seem just at home orchestrated for a symphonic band and full percussion ensemble. Dissonant chordal chops are interrupted by incessant droning notes on E and A and the piece snakes itself farther and farther into the stratosphere until it breaks. A reprise of the first movement brings the piece full circle, only to be again broken by a cadenza-like codetta that brings the piece to a stunning close.

Homenaje - Pour le Tombe de Claude Debussy - Manuel de Falla

The death of Claude Debussy in 1918 sent shockwaves through the world of music. Henri Prunieres asked Spain's most prominent composer Manuel de Falla to contribute an article to a memorial issue of his periodical *Revue musicale*, and Falla instead contributed this piece of music. Published in 1920, this work is the most important early masterworks by a non-guitarist composer and also one of the first "modern" pieces of music written for the instrument. The piece begins with a simple two note melody atop a march-like bass line, conjuring up images of a funeral procession and mourning. The melodic register is then flipped to the treble and beautiful melodic contours are woven atop the modal A harmony. This trade-off between bass and treble melodic focus is continued throughout the piece as the composer embellishes and reorchestrates the material until a break through where the melody becomes static and overtaken by ostinati and repeated chordal statements. The funeral march bass theme reclaims its precedence only to be shattered by the bright treble melody as it moves to a brief coda and then a hopeful reprise with a major harmonization of the opening melody bringing the piece to a final resting place.

All in Twilight - Tōru Takemitsu

Composer Tōru Takemitsu is widely acknowledged as Japan's greatest composer. Largely self-taught, his pieces straddle the line between genres and styles, often defying analysis and presenting endlessly fascinating ideas and possibilities within his music. Imagery plays an integral role in much of Takemitsu's music. This collection was inspired by a Paul Klee painting of the same name with which the composer came into contact. The abstract nature of the music perfectly reflects Klee's own painting style. The four pieces of All in Twilight are linked by their ethereal use of melody where timbre has a greater weight than direct melodic material. The first movement is a fleeting development of highly embellished pentatonic fragments that are reharmonized, morphed, and played off one another. The listener's sense of melody comes more from the space between the various iterations of the themes rather than from a single concrete statement or literal "theme". Movement two - simply subtitled "dark" - is a smooth waltz-ish 5/8 chord melody piece. an unconventional tuning is implemented where the fifth string is dropped from an A2 to a G2 further focusing the resonance of the guitar around e/G and allowing unique chord shapes that otherwise would be inaccessible on the guitar. This work especially exudes Takemistu's own jazz influence. Nearly every chord is altered or embellished with extended chord tones which creates a dense texture where melody exists at all levels of the chord voicing. Single melodic lines once again become the focus during the third movement. Oblique voices move two at a time at different rates until they converge and are harmonized into cadential points. Throughout the piece harmonies evolve as consequence of individual melodic gestures, rather than as members or harmonizations to those melodic lines. This idea is further developed in the fourth and final movement, simply subtitled "slightly fast". An undefined pentatonic melody is interrupted by a descending harmonic appoggiatura. This melody is woven into and out of jazz-like melodic passages in a kind of rondo form until the final statement of the theme is rearranged to rest in a widely voiced A-flat9 harmony that quietly resolves the work.

In the Woods - Tōru Takemitsu

Three kinds of works appear frequently in the catalogue of Takemitsu: pieces inspired by paintings, pieces inspired by nature, and memorials. *In the Woods* represents a kind of marriage of these sources of inspiration. They are all named after woodlands and parks, with the first piece "Wainscot Pond – After a Painting by Cornelia Foss" drawing additional inspiration from the art world. Takemitsu often likened his musical worlds to a walk through a garden. A viewer experiences the world of a garden from many different perspectives as he travels through it, rather than absorbing it as a single entity. The music of Tōru Takemitsu is similar in this vein as he eschews traditional melody based form in favor of a texture based structure. Often the presence of his compositions is understood through the relationships between the parts of the music, rather than in a linear structure. His return to this eastern influenced aesthetic in this work and the fact that he wrote these pieces for the guitar (one of his favorite instruments) speaks to me as a special kind of tribute by a composer that knew his life was coming to a close. "Wainscot Pond – After a Painting by Cornelia Foss" is a swirling transformative piece that exploits diminished harmony to move through tonic centers on E, G, b, D-flat and d. The piece also moves through three tempos along its harmonic journey, until it finally rests in a grave reprise of an earlier theme. Rosedale is an ambiguous piece of music that makes use of wide melodic intervals and permutations of time that disorient and dissolve into one another. Melody is stacked in block chords to create layers of thematic material. The piece teases the listener with snippets of scalar harmonies that modulate and transform themselves mid phrase, with fleeting major chords nestled throughout to sweeten the deal. *Muir Woods* is the focal point of the work. Harmonic shimmers light the setting in the beginning of the piece before quickly moving into a singing legato section. The staggering harmonies used throughout the piece bring to mind the immensity of the redwood forest the piece takes its name from. Hard sectional breaks take the listener deeper into the world of the piece where we encounter fierce quotes from the first movement, texturally busy pointillist structures, and rolling chords that sweep and sway before crashing into a reprise of earlier melodic material. Just when we think we've come full circle the piece trails off with a pair of altered chords on D-flat and G that zoom out of the sound world of Takemitsu and into silence.

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University Classical Guitar Studio

(Students of Dr. Stephen Mattingly)

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PROGRAM

Homenaje (pour le tombeau de Claude Debussy) — Manuel de Falla (1876-1946)

Timothy Blunk, *guitar*

Fugue, BWV 998 — Johann Sebastian Bach (1685-1750)

Jamie Monck, *guitar*

Pavans 1 and 3 — Luys Milán (c.1500-c.1560)

Patrick Wimsatt, *guitar*

Españoleta — Gaspar Sanz (1640-1710)

Kayla Hibbs, *guitar*

Etude Op. 60, No. 5 — Matteo Carcassi (1792-1853)

from Cello Suite No. 6 in D Major, BWV 1012 — J. S. Bach (1685-1750)
Gavottes I/II

Ray Powell, *guitar*

Allegro from Suite in D Minor — Santiago de Murcia (c.1682-c.1740)

Justin Sierkowski, *guitar*

Pavans 1 and 2 — Luys Milán (c.1500-c.1560)

Cançó del lladre (Song of the Thief) — Miguel Llobet (1878-1938)

Cory Sams, *guitar*

from Lute Suite No. 1 in E Minor, BWV 996 — J. S. Bach (1685-1750)
Sarabande
Gigue

Cullen Edwards, *guitar*

Fantasia in D Major — David Kellner (c.1670-1748)

Sonata in A Major, K. 322 — Domenico Scarlatti (1685-1757)

Jordan Taylor, *guitar*

Upcoming Events at the School of Music

All events are held at the School of Music on the University of Louisville Belknap Campus and are free and open to the public, unless otherwise noted. Events are subject to change.

The University of Louisville School of Music
sponsors more than 200 events each year,
most of them free and open to the public.
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SOM
2014
193

String Chamber Music Recital
December 8, 2014
Bird Hall, 8:30 p.m.

String Quartet in F Major, Op. 96 "American" — Antonín Dvořák (1841-1904)
Finale: Vivace ma non troppo

Emily Longnecker and Emilie Shor, violins
Emma Crump viola, Emily Allen, cello

Sonata in C major — Luigi Boccherini (1743-1805)
Allegro moderato

Grace Kim and Jozi Uebelhoer, cellos

Q for Salamanca — Jan Alm (b.1955)
Andante
Allegro moderato

Sydney Simpson, Wes Jones, Marie Knueven and Veronica Palensky, Double Basses

String Quartet in A Minor, Op. 13 — Felix Mendelssohn (1809-1847)
Adagio-allegro vivace

Josh Tierney and Sarah Icardi, violins
Will Marshall, viola, Harrison Reed, cello

When Jesus Wept — Arr. Sidney King (b. 1959)

Hannah Soren, cello
Sydney Simpson, double bass

Piano Trio in A Minor, Opus 50 — Peter Tchaikovsky (1840-1893)
Pezzo elegiac; Moderato assai

Nathaniel Mo, piano
Caitlin Edwards, violin
Anna Patterson, cello

Pause

Concerto for Four Violins in B minor, RV 580 — Antonio Vivaldi (1678-1741)
Allegro

Riki Matsui, J.P. Brien-Slack, Chloe Meinshausen and Jalisha Boyd, violins

Quartet in F major Op. 59, No. 1 — Ludwig van Beethoven (1770-1827)
Allegro

J.P. Brien-Slack and Hye-Jin Jung, violins
Michael Hill, viola, Ian Schroeder, cello

Duet No1 in C Major, Op. 22 — F. A. Kummer (1797-1879)
Allegro

Kayla Johnson and Jessica Harper, cellos

Duet for Cello and Double Bass in D Major — Gioachino Rossini (1792-1868)
Allegro

Jared Murray, cello
Ian Elmore, double bass

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC COMMUNITY MUSIC PROGRAM

String Academy

presents a

Fall Recital

SATURDAY AFTERNOON, DECEMBER 13, 2014, AT 12:30
COMSTOCK HALL, SCHOOL OF MUSIC, LOUISVILLE, KENTUCKY

with
Debbie Dierks, piano

PROGRAM

Sonata for Double Bass . . . . . ECCLES
Largo – Allegro con spirito
Zoey Morris, double bass

Concerto in C Major for Violoncello . . . . . HAYDN
Moderato
Andrew McFarland, violoncello

Csardas . . . . . MONTI
Aimee Quinn, violin

Concerto for Double Bass in D Major . . . . . J.B. VANHAL
Allegro moderato
Layne Hartman, double bass

Concerto for Violin No. 9 in A minor . . . . . BERIOT
Allegro maestoso
Gabby Getty, violin

Sonata for Violoncello . . . . . ECCLES
Largo – Allegro con spirito
Lize Dreyer, violoncello

Concerto for Violin No. 2 in D minor, Op. 22 . . . . . WIENIAWSKI
Allegro moderato
Janice Im, violin

INTERMISSION